

Sec
DEUX JOURNÉES

OPERA EN TROIS ACTES

Par le C.^{en} Bouilly

Représenté pour la première fois sur le Théâtre
de la Rue Faydeau, le 26 Nivôse an 8.

MIS EN MUSIQUE

Par le C.^{en} Cherubini

DÉDIÉ — AU C.^{EN} GOSSEC

Membre de l'Institut des Sciences et des Arts, l'un des Inspecteurs du Cons.^{re} de Mus.^{que}

PRIX 40.[#]

Les Parties séparées se vendent 30.[#] L'Ouverture à Grand Orchestre 9.[#]

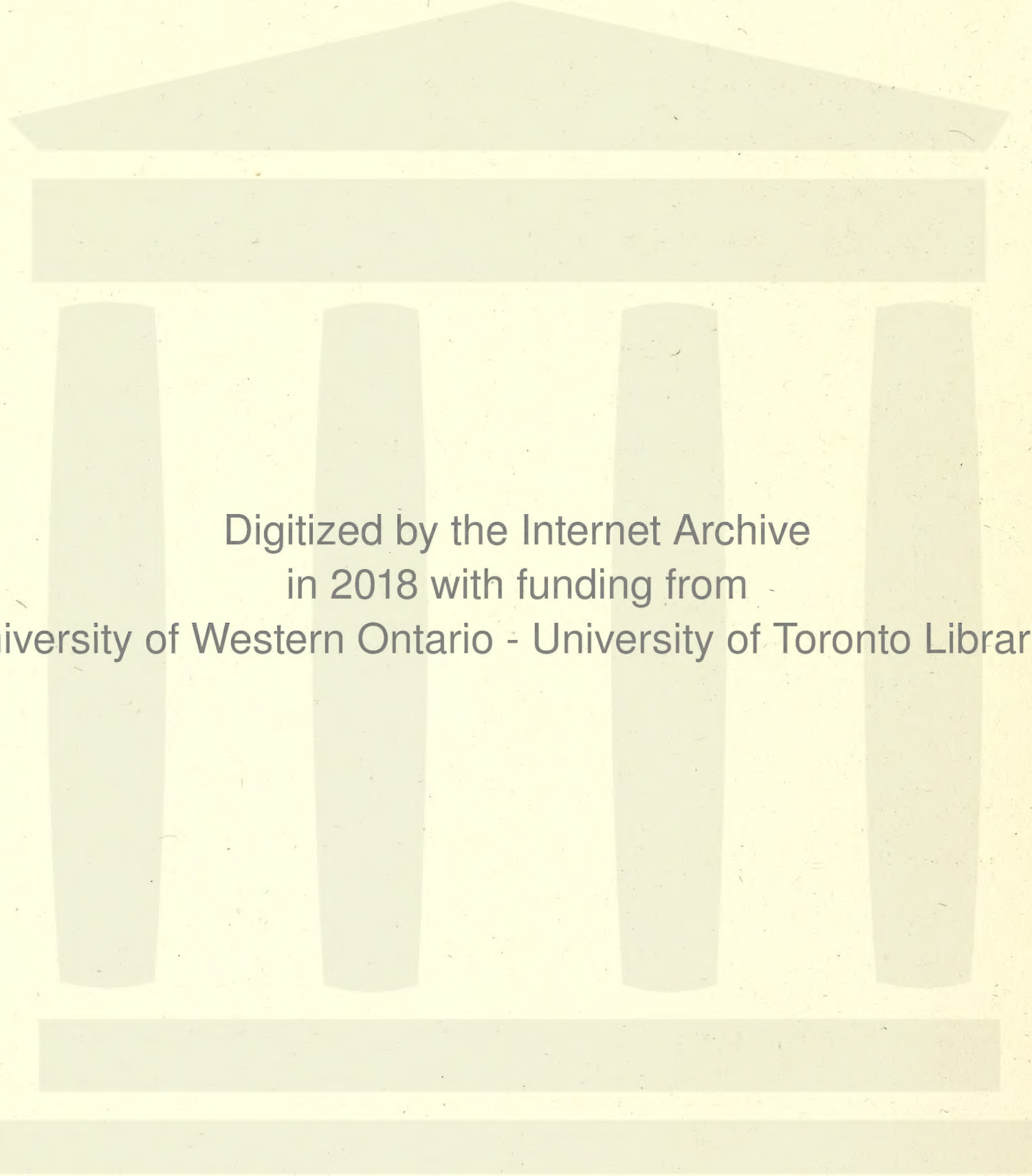
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A la Nouveauté, Les frères Gaveaux tiennent Magasin de Musique et d'Instruments en tout genre, Cordes de Naples, font des envois dans les Départements et chez l'Étranger. Passage du Théâtre Faydeau N^{os} 12 et 13.

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— Frères Gaveaux —



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PERSONNAGES.

ARTISTES.

ARMAND, Président à Mortier du Parlement de Paris.	C ⁿ	GAVEAUX.
CONSTANCE, Epouse d'Armand - - - - -	M ^{dme}	SCIO.
MIKELI Savoyard d'origine établi à Paris, porteur d'Eau.	C ⁿ	JULIET.
DANIEL, Son père, Viellard infirme.	C ⁿ	PLATEL.
ANTONIO, Fils de Mikéli, Garçon de Ferme au Village de Gonesse	C ⁿ	JAUSSERAND.
MARCELINA, Fille de Mikéli et Soeur d'Antonio - - - -	M ^{lle}	ROSETTE Gavaudan.
SÉMOS Riche Fermier de Gonesse. - - - - -	C ⁿ	PREVOST.
ANGELINA, Fille unique de Sémos, accordée avec Antonio	M ^{lle}	DESMARES.
PREMIER Commandant. (Des troupes Italiennes	C ⁿ	DESSAULES.
SECOND Commandant.) à la solde de Mazarin	C ⁿ	GEORGET.
UN OFFICIER Des Gardes, Personnage Muet. - - - -		
PREMIER Soldat Italien. - - - - -	C ⁿ	DARCOURT.
SECOND Soldat Italien. - - - - -	C ⁿ	GARNIER.
UNE SENTINELLE. - - - - -		
HABITANS de Gonesse.		
GARDES et Soldat.		

La SCÈNE Se passe à Paris, pendant les deux Premiers ACTES; et pendant le Troisième, dans le Village de Gonesse, en l'Année 1647

OUVERTURE

ANDANTE MOLTO SOSTENUTO.

FLAUTO 1°

FLAUTO 2°

OBOE 1°

OBOE 2°

CLARINETTO 1°

CLARINETTO 2°

CORNO, in Mi #

CORNI, in Mi #

FAGOTTI.

TROMBONE.

TYMBALLE.

VIOLINO 1°

VIOLINO 2°

ALTO.

VIOLONCELLO

CONTRA-BASSO.

The musical score is written for a full orchestra. The tempo is marked 'ANDANTE MOLTO SOSTENUTO.' at the top and bottom. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The instruments are listed on the left: Flauto 1°, Flauto 2°, Oboe 1°, Oboe 2°, Clarinetto 1°, Clarinetto 2°, Corno, in Mi #, Corni, in Mi #, Fagotti., Trombone., Tymballe., Violino 1°, Violino 2°, Alto., Violoncello, and Contra-Basso. The score consists of 12 measures. Dynamic markings include 'FF' (fortissimo) and 'PP' (pianissimo). The Violoncello part has a 'Col Basso' marking in the 11th measure. The Contra-Basso part has a 'P' (piano) marking in the 11th measure. The Tymballe part has a 'P' (piano) marking in the 11th measure. The Flauto 1° and Flauto 2° parts have a 'P' (piano) marking in the 11th measure. The Oboe 1° and Oboe 2° parts have a 'P' (piano) marking in the 11th measure. The Clarinetto 1° and Clarinetto 2° parts have a 'P' (piano) marking in the 11th measure. The Corno, in Mi # and Corni, in Mi # parts have a 'P' (piano) marking in the 11th measure. The Fagotti. part has a 'P' (piano) marking in the 11th measure. The Trombone. part has a 'P' (piano) marking in the 11th measure. The Violino 1° and Violino 2° parts have a 'P' (piano) marking in the 11th measure. The Alto. part has a 'P' (piano) marking in the 11th measure. The Violoncello part has a 'P' (piano) marking in the 11th measure. The Contra-Basso part has a 'P' (piano) marking in the 11th measure.

ANDANTE MOLTO SOSTENUTO.

Flauti.

Oboi.

Clarineti.

Corni.

Fagotti.

Violoncelli.

The musical score is arranged in two systems of staves. The first system includes staves for Flauti, Oboi, Clarineti, Corni, and Fagotti. The second system includes staves for Violoncelli. The notation is in treble and bass clefs with a key signature of two sharps (F# and C#). Dynamic markings such as *p* (piano), *sf* (sforzando), and *P* (piano) are used throughout. Articulation marks, including accents, are placed over many notes. The woodwind parts are highly active, with frequent melodic lines and accents. The string parts, particularly the Violoncelli, provide a rhythmic and harmonic support with some melodic movement in the lower register.

10

This is a page from a musical score, likely for a symphony or opera, featuring the tempo marking "ALLEGRO." at the top right. The score is written for several instruments, including Corno (Horn), Corni (Horns), and Col Basso (Bassoon). The notation is in G major (one sharp) and 2/4 time. The Corno part is in the upper staves, while the Corni and Col Basso parts are in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like "F" (Forte) and "FF" (Fortissimo). The tempo "ALLEGRO." is repeated in the lower right section of the page.

Flauti. F

Oboi. F

Clarinetti. F

Corno. F

Corni. FF

Fagotti. FF

Tromb. FF

Tymb. FF

Col B. //

Unis. //

Col Violoncello. //

FF

This page of musical notation is a score for a symphony, likely in D major, as indicated by the key signature of two sharps (F# and C#). The score is organized into systems of staves. The top system includes staves for the first and second violins, both marked "Unis." (Unison), and the first and second violas, also marked "Unis.". The third system includes staves for the first and second violins, both marked "Unis.", and the first and second violas, with the second viola part specifically labeled "Cel Oboi." (Celeste Oboe). The bottom system includes staves for the first and second violins, both marked "Unis.", and the first and second violas, with the second viola part specifically labeled "Cel Oboi.". The score features various musical notations, including notes, rests, and dynamic markings such as "F" (Forte). The notation is written in a clear, professional style, typical of 19th-century musical manuscripts.

diminuendo.

diminuendo.

F

F

diminuendo.

diminuendo.

Unis. 8^{va} B

diminuendo.

Flauti.

Fagotti.

Solo

p

SF

p

SF

p

SF

p

SF

SF P

p

dol.

p

p

SF

p

P sempre

> p

SF

p

SF

p

SF P

p

[illegible]

This page of musical notation is a score for a symphony, likely in D major, as indicated by the key signature of two sharps (F# and C#). The score is written on 18 staves, organized into several systems. The instruments represented include:

- Flutes (Col. Flauti):** Indicated by the text "Col. Flauti." on the 4th and 6th staves.
- Violins (Col. V^o I^o):** Indicated by the text "Col. V^o I^o" on the 12th staff.
- Other Instruments:** The remaining staves represent other sections of the orchestra, including woodwinds, strings, and possibly a basso continuo or cello/bass line.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings "FF" (fortissimo) and "F" (forte) are prominently displayed on several staves, indicating periods of high volume. The score is written in a clear, legible hand, typical of 19th-century musical notation.

Flauti.

Corno.

Corni.

Fagotti.

Tromb.

Col Viol. I^o

Col Viol. I^o

Clarineti.

dol.

dol.

dol.

dol.

p

p

SF

p

> p

SF

p

p

SF

p

SF p

SF

p

p

Flauti.

Oboi.

Flutes and Oboes musical score, measures 1-8. The score is written for two Flutes (Flauti) and two Oboes (Oboi). The key signature is one sharp (F#). The Flutes play a melodic line with accents and dynamic markings (p, sf). The Oboes play a supporting line with accents and dynamic markings (p, sf). The music is in 4/4 time.

Flutes and Oboes musical score, measures 9-16. The score continues from the previous page. The Flutes play a melodic line with accents and dynamic markings (p, sf). The Oboes play a supporting line with accents and dynamic markings (p, sf). The music is in 4/4 time.

Flauti. crescendo. Unis.

Oboi. p crescendo

Clarinetti. p crescendo. Col Oboi.

Corno.

Corni.

Fagotti.

Tromb. p crescendo.

Tymb.

crescendo.

crescendo.

crescendo.

crescendo.

This page of musical notation consists of 16 staves, organized into two systems of eight staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings. The first staff in the top system is marked with a forte (FF) dynamic. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The bottom staff of the second system contains the instruction "Col C B" above a double bar line. The page is numbered "24" in the top left corner.

This musical score page, numbered 45, contains ten staves of music. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is organized into two systems of five staves each. The first system includes parts for Unis. (Unison), Col Oboi. (Colon Oboe), and Col B. (Colon Bass). The second system includes parts for Unis. (Unison), Col Violoncello. (Colon Violoncello), and a lower vocal or instrumental part. The music features a mix of melodic lines and rhythmic patterns, with some staves showing complex, rapid passages. The page is printed on aged, slightly yellowed paper.

Unis.

F

Col Oboi.

Col B.

Unis.

Col Violoncello.

This page of musical notation consists of 16 staves, organized into four systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-4) features a treble clef and a key signature of two sharps (F# and C#). The first two staves of this system have dynamic markings of **SF** (Sforzando) at the beginning of measures 1 and 2. The third staff has **SF** at the beginning of measure 1, and the fourth staff has **SF** at the beginning of measure 1 and **Unis** (Unison) at the beginning of measure 2. The second system (staves 5-8) features a treble clef and a key signature of two sharps. The fifth staff has a dynamic marking of **F** (Forte) at the beginning of measure 5. The sixth staff has a dynamic marking of **F** at the beginning of measure 5. The seventh staff has a dynamic marking of **F** at the beginning of measure 5. The eighth staff has a dynamic marking of **F** at the beginning of measure 5. The third system (staves 9-12) features a treble clef and a key signature of two sharps. The ninth staff has a dynamic marking of **SF** at the beginning of measure 9. The tenth staff has a dynamic marking of **SF** at the beginning of measure 9. The eleventh staff has a dynamic marking of **F** at the beginning of measure 9. The twelfth staff has a dynamic marking of **F** at the beginning of measure 9. The fourth system (staves 13-16) features a treble clef and a key signature of two sharps. The thirteenth staff has a dynamic marking of **SF** at the beginning of measure 13. The fourteenth staff has a dynamic marking of **SF** at the beginning of measure 13. The fifteenth staff has a dynamic marking of **F** at the beginning of measure 13. The sixteenth staff has a dynamic marking of **F** at the beginning of measure 13. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-4) features a treble clef and a key signature of two sharps (F# and C#). The first two staves of this system have dynamic markings of **SF** (Sforzando) at the beginning of measures 1 and 2. The third staff has **SF** at the beginning of measure 1, and the fourth staff has **SF** at the beginning of measure 1 and **Unis** (Unison) at the beginning of measure 2. The second system (staves 5-8) features a treble clef and a key signature of two sharps. The fifth staff has a dynamic marking of **F** (Forte) at the beginning of measure 5. The sixth staff has a dynamic marking of **F** at the beginning of measure 5. The seventh staff has a dynamic marking of **F** at the beginning of measure 5. The eighth staff has a dynamic marking of **F** at the beginning of measure 5. The third system (staves 9-12) features a treble clef and a key signature of two sharps. The ninth staff has a dynamic marking of **SF** at the beginning of measure 9. The tenth staff has a dynamic marking of **SF** at the beginning of measure 9. The eleventh staff has a dynamic marking of **F** at the beginning of measure 9. The twelfth staff has a dynamic marking of **F** at the beginning of measure 9. The fourth system (staves 13-16) features a treble clef and a key signature of two sharps. The thirteenth staff has a dynamic marking of **SF** at the beginning of measure 13. The fourteenth staff has a dynamic marking of **SF** at the beginning of measure 13. The fifteenth staff has a dynamic marking of **F** at the beginning of measure 13. The sixteenth staff has a dynamic marking of **F** at the beginning of measure 13.

This page of musical notation, numbered 18, features 18 staves. The notation is handwritten and includes various musical symbols and markings. The first six staves are primarily empty, with some notes and rests. The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#). The eleventh staff begins with a treble clef and a key signature of one sharp (F#). The twelfth staff begins with a treble clef and a key signature of one sharp (F#). The thirteenth staff begins with a treble clef and a key signature of one sharp (F#). The fourteenth staff begins with a treble clef and a key signature of one sharp (F#). The fifteenth staff begins with a treble clef and a key signature of one sharp (F#). The sixteenth staff begins with a treble clef and a key signature of one sharp (F#). The seventeenth staff begins with a treble clef and a key signature of one sharp (F#). The eighteenth staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings like 'FF'.

Handwritten musical score on page 19, featuring multiple staves with treble and bass clefs, key signatures of two sharps, and various musical notations including notes, rests, and dynamic markings.

The score is organized into systems of staves. The upper systems (treble clef) include a melodic line with a long phrase marked "diminuendo." and a lower line with sustained notes. The lower systems (bass clef) include a melodic line with a long phrase marked "diminuendo," and a lower line with sustained notes. A section of the score is marked "Unis. 8^{va}" and includes a double bar line.

Dynamic markings include "diminuendo." and "Unis. 8^{va}".

Flauti.

Solo

Fagotti.

p

p

SF P

p

This system contains the first six measures of a musical score. The Flutes (Flauti) part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The Bassoons (Fagotti) part is written on two staves, both with bass clefs and the same key signature. The first measure has a double bar line in the flute part. The second measure has a double bar line in the bassoon part. The third measure has a double bar line in the flute part. The fourth measure has a double bar line in the bassoon part. The fifth measure has a double bar line in the flute part. The sixth measure has a double bar line in the bassoon part. The word 'Solo' is written above the flute staff in the fourth measure. The dynamic 'p' (piano) is written below the flute staff in the sixth measure. The dynamic 'SF P' (Sforzando Piano) is written below the bassoon staff in the sixth measure.

SF

p

p

SF

p

SF

p

SF

p

SF P

p

p

This system contains the next six measures of the musical score. The Flutes (Flauti) part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The Bassoons (Fagotti) part is written on two staves, both with bass clefs and the same key signature. The first measure has a double bar line in the flute part. The second measure has a double bar line in the bassoon part. The third measure has a double bar line in the flute part. The fourth measure has a double bar line in the bassoon part. The fifth measure has a double bar line in the flute part. The sixth measure has a double bar line in the bassoon part. The word 'Solo' is written above the flute staff in the fourth measure. The dynamic 'p' (piano) is written below the flute staff in the sixth measure. The dynamic 'SF P' (Sforzando Piano) is written below the bassoon staff in the sixth measure.

Col Violino I. 8^{va}

Flauti. *dol.*

Oboi. *FF*

Clarinetti.

Corno.

Corni. *FF*

Fagotti. *Col C B*

Tromb. *FF* *Col C B*

Tymb.

P sempre.

FF

Col C B

FF

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamics. The notation is arranged in a grid-like fashion, with staves grouped together for different instrument families.

Staves and Instruments:

- Top Staff:** Flute (F)
- Second Staff:** Oboe (Col Oboi.)
- Third Staff:** Clarinet (P Unis.)
- Fourth Staff:** Bassoon (FF)
- Fifth Staff:** Violin I (FF)
- Sixth Staff:** Violin II (FF)
- Seventh Staff:** Viola (FF)
- Eighth Staff:** Violoncello (FF)
- Ninth Staff:** Double Bass (FF)
- Tenth Staff:** Piano (FF)
- Eleventh Staff:** Harp (FF)
- Twelfth Staff:** Contrabass (FF)

Dynamics and Performance Markings:

- FF (Fortissimo):** Indicated on the Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Harp staves.
- F (Forte):** Indicated on the Flute, Oboe, Clarinet, Bassoon, Violoncello, Double Bass, and Harp staves.
- P (Piano):** Indicated on the Clarinet staff.
- Col Oboi.:** Indicated on the Oboe staff.
- Col V^o I^o:** Indicated on the Violoncello staff.

The notation includes various musical symbols such as notes, rests, and dynamic markings, all arranged in a clear and organized manner.

This page contains a handwritten musical score for 15 staves, organized into three systems of five staves each. The notation is in treble and bass clefs with a key signature of two sharps (F# and C#). The first system (staves 1-5) features complex melodic lines in the upper staves and rests in the lower staves. The second system (staves 6-10) continues the melodic development, with some staves showing more active bass lines. The third system (staves 11-15) includes a section marked 'F' (forte) and a 'Unis.' (unison) instruction. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Flauti.

Clar.

Fagotti.

p *SF* *p* *p* *SF* *p*

SF *p* *SF* *p*

SF *p* *SF* *p*

SF *p* *SF* *p*

SF *p* *SF* *p*

p *p*

dol.

Clarineti.

dol.

SF *> p* *SF* *> p* *SF* *> p*

p *p* *p*

SF *> p* *SF* *> p* *SF* *> p*

SF *> p* *SF* *> p* *SF* *> p*

Flauti.

Fagotti.

p p p

dol

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument: Flauti (Flutes), Oboi (Oboes), Clarinetti (Clarinets), Fagotti (Bassoons), and other instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'p' (piano) and 'crescendo' are visible, indicating changes in volume. The score is organized into measures, with vertical bar lines separating them. The overall layout is typical of a professional musical manuscript.

Flauti. **FF**

Oboi. **FF**

Clarinetti. **FF** Col Oboi.

Corno. **FF**

Corni. **FF**

Fagotti. **FF**

Tromb. **FF**

Tymb. **FF**

FF

FF

FF

FF Col C B

FF

double cordes.

FF

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into systems, with some staves containing dense, rapid passages (possibly tremolos or sixteenth-note runs) in the lower half. The notation includes treble and bass clefs, key signatures (e.g., one sharp, one flat), and various note values (half notes, quarter notes, eighth notes). The paper shows signs of age, including discoloration and faint smudges.

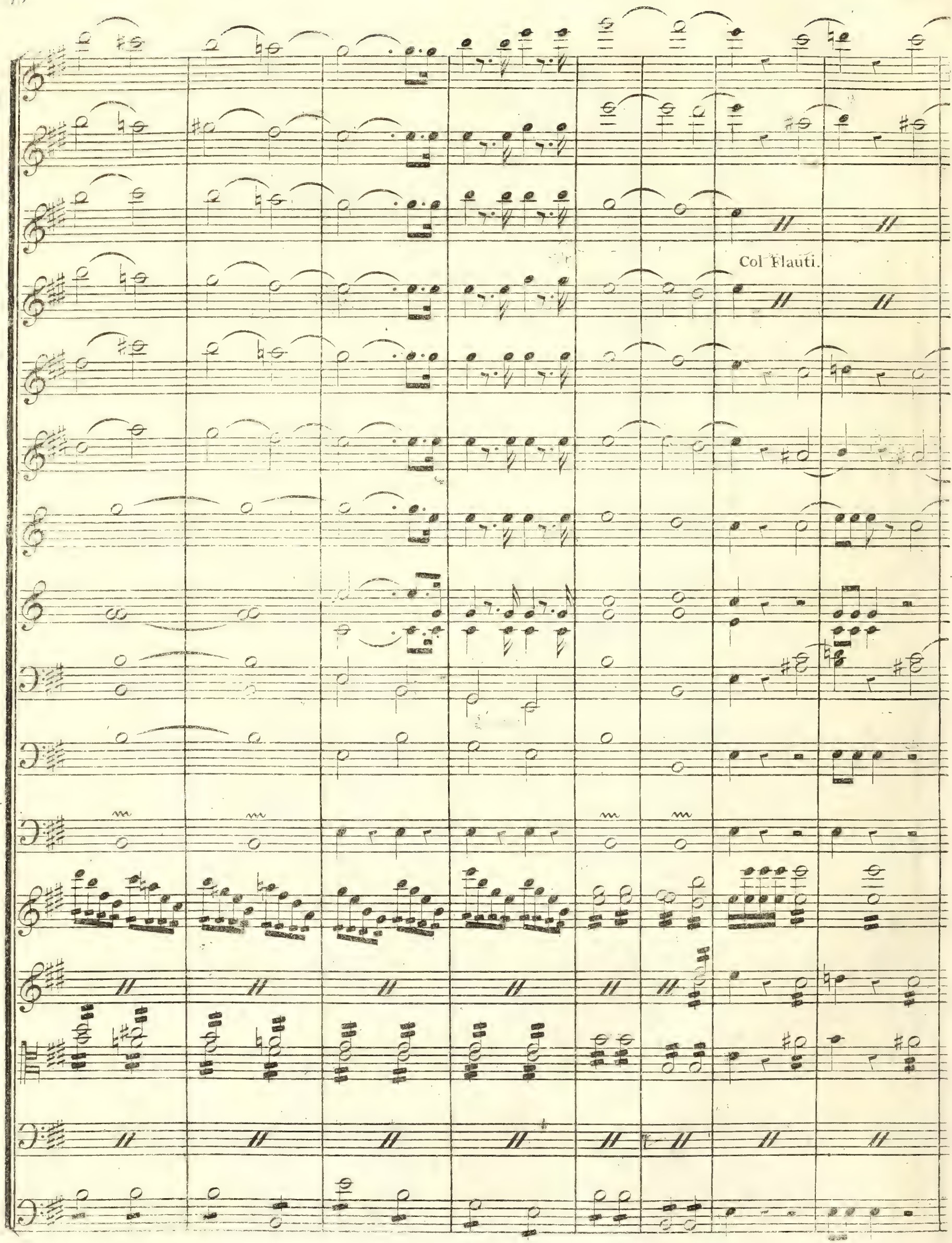
This page contains a handwritten musical score on 18 staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The score is organized into systems of six staves each. The first system (staves 1-6) features a melody in the upper staves and a bass line in the lower staves. The second system (staves 7-12) continues the melody and bass line, with some staves showing rests. The third system (staves 13-18) includes a section labeled "simili." (simile) and a section labeled "Col Violino 1° 8va" (Colored Violino 1st 8va). The notation includes various musical symbols such as notes, rests, and dynamic markings.

simili.

Col Violino 1° 8va

This page of musical notation consists of 15 staves. The notation is written in a system with two sharps in the key signature and a common time signature. The staves are organized into several groups. The first group of staves (1-6) contains complex melodic and harmonic lines. The second group (7-10) includes a bass line with a 'Col C B' marking. The third group (11-12) features a melodic line with a 'Unis.' marking. The fourth group (13-14) includes a melodic line with a 'simili.' marking and a bass line with a 'Col C B' marking. The final staff (15) contains a simple melodic line. The notation is dense and includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and notes.

Handwritten musical score on 15 staves. The notation includes treble and bass clefs, key signatures (three sharps), and various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures by vertical bar lines. The text "Col Flauti." is written on the fourth staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.



Col Flauti.

This is a handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing multiple measures of music. The notation is in a historical style, likely from the 18th or 19th century. The key signature is G major (one sharp). The time signature is not explicitly stated but appears to be common time (C). The score includes several measures of music, with some staves containing multiple measures of music. The notation is in a historical style, likely from the 18th or 19th century. The key signature is G major (one sharp). The time signature is not explicitly stated but appears to be common time (C). The score includes several measures of music, with some staves containing multiple measures of music. The notation is in a historical style, likely from the 18th or 19th century. The key signature is G major (one sharp). The time signature is not explicitly stated but appears to be common time (C). The score includes several measures of music, with some staves containing multiple measures of music.

Col Oboi.

serres le mouvement.

Col B

This page of musical notation, numbered 52, contains 18 staves of music. The notation is arranged in a grid-like fashion, with measures separated by vertical bar lines. The staves are organized into several groups:

- The first four staves (1-4) are in treble clef and contain various musical notes, including quarter and eighth notes, and rests.
- The fifth and sixth staves (5-6) are in treble clef and contain double bar lines, indicating a section break or a full measure rest.
- The seventh and eighth staves (7-8) are in treble clef and contain various musical notes, including quarter and eighth notes, and rests.
- The ninth and tenth staves (9-10) are in bass clef and contain various musical notes, including quarter and eighth notes, and rests.
- The eleventh and twelfth staves (11-12) are in bass clef and contain various musical notes, including quarter and eighth notes, and rests.
- The thirteenth and fourteenth staves (13-14) are in bass clef and contain various musical notes, including quarter and eighth notes, and rests.
- The fifteenth and sixteenth staves (15-16) are in bass clef and contain various musical notes, including quarter and eighth notes, and rests.
- The seventeenth and eighteenth staves (17-18) are in bass clef and contain various musical notes, including quarter and eighth notes, and rests.

The notation includes various musical symbols, such as notes, rests, bar lines, and clefs, and is presented in a clear, legible format.

Handwritten musical score on 15 staves, organized into three systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Staves 1-5):

- Staff 1: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 2: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 3: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 4: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 5: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.

System 2 (Staves 6-10):

- Staff 6: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 7: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 8: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 9: Bass clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 10: Bass clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.

System 3 (Staves 11-15):

- Staff 11: Bass clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 12: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 13: Treble clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 14: Bass clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.
- Staff 15: Bass clef, key signature of three sharps (F#, C#, G#), common time signature (C). Contains a series of eighth notes.

Dynamic Markings:

- Staff 9: *Col C B*
- Staff 10: *Col C B*
- Staff 13: *Unis*

Other Markings:

- Staff 11: *m*
- Staff 12: *m*

Tu devrais ben nous la chantez encore; Volontiers....

COUPLET N° I.

ANDANTINO COMMODO

FLAUTO. Solo

CLARINETTI. Col Flauto 8^{va}

CORNI in Sol.

FAGOTTI. Solo. p

VIOLINO 1^o p

VIOLINO 2^o Col Basso

ALTO. p

VIOLONCELLI et Contra Basso. p

ANTONIO. Un pauvre petit Savoy.

The first system of the musical score consists of six measures. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns and chords. The vocal line has a melodic line with some grace notes and a lower line. The lyrics for this system are: "...ard mourait de froid et de souffrance, un Français passe par hasard l'entend gémir vers lui s'a..."

The second system of the musical score consists of six measures. It continues the vocal and piano parts from the first system. The piano accompaniment features various dynamics including *MF* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The vocal line continues with the lyrics: "...van...ce l'entend gémir vers lui s'a van...ce, le pauvre".

à la vie est ren...du par ses secours son as...sis...tan...ce, par ses secours son as...sis...

tan...ce. Bon Français Dieu te récom-pense un bien.

Flauto.

Clarineti.

Corni.

Fagotti.

Marcellina.

Antonio.

Daniel.

Bon Français Dieu te récompense un bienfait n'est jamais per_du, bon Fran.

fait n'est jamais per_du, un bienfait n'est jamais per_du, bon Fran.

Bon Français Dieu te récompense un bienfait n'est jamais per_du, bon Fran.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves. The score is written in G major (one sharp) and 2/4 time. The dynamics are marked as *ff* (fortissimo), *p* (piano), and *f* (forte). The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

The score is divided into several systems, each containing multiple staves. The first system consists of 10 staves. The second system consists of 10 staves. The third system consists of 10 staves. The fourth system consists of 10 staves. The fifth system consists of 10 staves. The sixth system consists of 10 staves. The seventh system consists of 10 staves. The eighth system consists of 10 staves. The ninth system consists of 10 staves. The tenth system consists of 10 staves.

The lyrics are:

... du n'est jamais per... du.

... du n'est jamais per... du.

... du n'est jamais per... du.

... du n'est jamais per... du.

V.S.

Les mêmes accompagnements pour les deux autres couplets.

2^e COUPLET.

Bientôt sur notre conti-nent la guer-re partout se dé--clare, le bon Fran--
 --cais tombe vi-vant au pou-voir d'un vainqueur bar-ba-re, au pou-voir d'un vainqueur bar-ba-re,
 un arrêt cruel est ren-du qui l'con-dame à perdre la vie, qui l'con-damme à perdre la
 vi- - - - e, rassurez vous parents, pa-trie, un bien-fait n'est jamais per-

Marcellina.
 Rassurez vous parents, pa-trie, un bienfait n'est jamais per-du, rassurez vous parents, pa-trie, &c.

Antonio.
 -- du, un bienfait n'est jamais per-du, rassurez vous parents, pa-trie, &c.

Daniel.
 Rassurez vous parents, pa-trie, un bienfait n'est jamais per-du, rassurez vous parents, pa-trie, &c.

Le reste comme au 1^{er} Couplet

3^e COUPLET.

Le savoyard s'fait prisonnier à tous les dangers il s'é--lan-ce, trompe gar--
 --diens, séduit geolier, que ne peut la reconnais-san-ce, que ne peut la reconnais-san- - - - ce,
 par ses soins l'français éper-du s'échappe de sa tour obscure, s'échappe de sa tour obs-
 - - - cu- - - - re, voilà com-me dans la na-ture un bien-fait n'est jamais per--

Marcellina
 doux
 voilà comme dans la na-ture un bienfait n'est jamais per-du, voilà comme dans la na-ture, &c.

Antonio.
 -- du un bienfait n'est jamais per-du, voilà comme dans la na-ture &c.

Daniel. doux
 voilà comme dans la na-ture un bienfait n'est jamais per-du, voilà comme dans la na-ture, &c.

Le reste comme au 1^{er} Couplet

Eh ben c'est à cause d'ca qui faut en essayer.

COUPLETS N° 2.

ALLEGRO.

OBOE 1^o

OBOE 2^o

CORNI, in Mi b.

FAGOTTI.

VIOLINO 1^o

VIOLINO 2^o

ALTO.

MIKELI.

VIOLONCELLI
et Contra Basso

ALLEGRO.

Guide mes pas, ô pro...vi...den...ce d'mon plan se...

Solo.

Solo.

pp

Solo.

Solo.

...con...de le suc...ces. ah pour moi quel le jou...is...san...ce d'sauver deux é...poux

deux fran-cais, non il n'est point dans la na-tu-re de souve-nir plus ca-res-

-sant qu'ce-lui qui la tout bas mur-mu-re, j'ai se-cou-ru j'ai sau-vé l'in-no-

...cent, j'ai se...cou...ru j'ai sau_vé l'inno-cent, j'ai sau_vé l'inno-cent, j'ai sau_vé l'inno...

Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. *SF* *p*, *SF* *p*, *SF* *p*, *SF* *p*.

Other markings: *Unis*, *>*.

...cent, j'ai sau_vé l'inno-cent. Si dans une

Dynamics: *F*, *F*, *F*, *F*, *F*, *F*, *pp*.

Other markings: *Col B*, *Unis*, *2^e COUPLET.*

Solo

pp

obs_cure in-di-gence par le des_tin je fus jet_té tâchons d'un moins qu'un mon

Solo

Solo

c_xis_ten_ce soit u_tile à l'hu_ma_ni_té, et qu'un jour mon humble pous

...siè...re fas...se dire à queuque pas...sant, cbrave hoñe employa sa car...riè...

...re, à se cou...rir à sau...vé l'in.no...cent, à se...cou...rir à sau...vé l'in.no...cent, à sau...

Oboi

ver lin-no-cent, à sau-ver lin-no-cent à sau-ver lin-no-cent.

3^e COUPLET.

(Parlé) Stapeudant si mon entreprise ne reuississait pas; si j'venais à être découvert, ce.s'rait fait d'ma vie, je n'en saurais douter.

FLAUTI.

OBOI.

CLARINETTI.

CORNI.

FAGOTTI.

VIOLINO I^o.

VIOLINO II^o.

ALTO.

MIKELI.

V^{lli} et C-BASSO.

Que ré-soudre.... ô ciel et que fai-re, je me dois à mes

deux en...fants je me dois... a mon pauvre pe...re, c'est a

This system contains measures 1 through 8 of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a more active bass line. Dynamics such as *F* (forte) and *p* (piano) are indicated throughout the system.

moi dsoigner ses vieux ans, mais a la voix de la na...ture su...

This system contains measures 9 through 16. The musical texture continues with the vocal line and piano accompaniment. The piano part maintains the arpeggiated motif in the right hand. Dynamics like *F* and *p* are used to shape the musical phrases.

... nu c'en si doux si puis sant qui toujours la tout bas mur mu re, ai...

de ton frere et sau ve lin no cent, ai de ton frere et sau ve lin no cent et

First system of musical notation, measures 1-8. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings, and vocal parts. Dynamics include *p* (piano), *SF* (sforzando), and *F* (forte). The vocal parts sing: "sau-ve lin-no-cent, et sau-ve lin-no-cent, lin-no-". A double bar line appears at the end of measure 8.

Col Oboi

sau-ve lin-no-cent, et sau-ve lin-no-cent, lin-no-

Second system of musical notation, measures 9-16. The score continues with woodwinds, strings, and vocal parts. Dynamics include *p* (piano) and *SF* (sforzando). The vocal parts sing: "cent, lin-no-cent, cent, lin-no-cent, cent, lin-no-cent, cent, lin-no-cent". A double bar line appears at the end of measure 16.

Col B

cent, lin-no-cent, cent, lin-no-cent, cent, lin-no-cent, cent, lin-no-cent

Mais je l'veux moi, et ça s'ra sarpejeu, oui, ça s'ra.

TRIO. N^o 3.

ALLGO SPIRITO:

ALLEGRO SPIRITO.

OBOI.

CORNI in Ut.

VIOLINO 1^o.

VIOLINO 2^o.

ALTO.

VIOLONCELLI
et Contra Basso.

pp

pp

pp

pp

pp

Simili.

LL. O. S. S. I. T. O.

Musical score for "L'Espresso" by Maurice Strakosky. The score is for voice and piano. It features a vocal line with lyrics "Ô mon li_bé-ra..." and a piano accompaniment with various instruments including Flutes, Oboes, Clarinets, Bassoons, and Horns. The score is in 3/4 time and G major. The vocal line is in French. The piano accompaniment includes a section for "Fagotti" (Bassoons) and a section for "Armand" (likely a character or instrument). The score is for a full orchestra and voice.

Flauti.
P

Fagotti
PP

Constance.

O mon dieu tute... lai... re, ô mon dieu tute... lai... re, oui jusqu'à

teur ô mon li-be-ra... teur oui jusqu'à mon heu...re der...

vlll C-B.

Oboi.

Corni.
pp

PP

mon heu...re der... nière, je te por-te-rai dans mon

nière je te por-te-rai dans mon cœur,

Mikeli.

vlll J'ai fait ce que je devais faire ma

C-B.

cœur, oui jusqu'à mon heure der-nie...re, jusqu'à mon heure der...

oui jusqu'à mon heure der-nie...re, jusqu'à mon heure der...

ré-compense est d's mon cœur:

col C B

niè-re, je te por-te-rai d's mon cœur, oui dans mon cœur, oui dans mon cœur:

...niè-re, je te por-te-rai d's mon cœur, oui dans mon cœur, oui dans mon cœur.

Vlli et C B

cresc.

Flauti.

Oboi. *pp*

Corni. *pp*

Fagotti.

pp Simili.

pp

ô mon dieu tuté... lai... re.

ô mon li_bé-ra...teur. ô mon li_bé-ra...

j'ai fait ce que je devais fai...re.

pp

VIII et C-B

Solo *p*

Solo

pp

pp

Solo

pp

ô mon dieu tute... lai... re, oui jusqu'à mon heure der...
...teur, oui jusqu'à
j'ai fait ce que je devais fai... re, ma récom...

pp

nière je te porte_rai dans mon cœur, jusqu'à mon heure der... nière, jusqu'à
mon heure der... nière je te porte_rai dans mon cœur, jusqu'à mon heure der...
...pense ma récompense est d's mon cœur.

mon heure der-rière je te por-te-rai d's mon cœur, oui je te por-te...

nière je te por-te-rai je te por-te-rai d's mon cœur. oui je te por-te...

ma récompense est d's mon cœur, oui oui ma récompense est

Col C.B.

cresc. F P

Musical score for voice and piano. The score consists of multiple staves. The piano part includes several passages marked *cresc.* (crescendo). Dynamic markings *F P* (Forte Piano) are present throughout. The lyrics are in French and are written below the vocal staves.

Lyrics:
 ...rai dans mon cœur,
 ...rai dans mon cœur,
 dans mon cœur,
 oui je te por...te...rai dans mon cœur, oui
 oui je te por...te...rai dans mon cœur, oui
 ma récompense est dans mon cœur, oui

Additional markings: *8^{va} B*, *Col C-B.*

dans mon cœur, oui dans mon cœur, ——— je te por...te...
 dans mon cœur, oui dans mon cœur, ——— je te por...te...
 dans mon cœur, oui dans mon cœur, ——— ma récompense est

Flauti.

Oboi.

Corni.

Fagotti.

pp Simili.

pp

rai dans mon cœur.

rai dans mon cœur. je te dois je te dois les

dans mon cœur.

Viol. et C.B. pp

Oboi. pp

pp pp pp pp

Constance. Armand.

jours de constan.ce. Je te dois ceux de mon é.poux. Je te

Solo.

Flauti.

Oboi.

Corni.

Fagotti.

Je te dois ceux de mon é--poux.

dois les j^{rs} de constance.

(Avec gaité.)

Il faut convenir entre nous que j'ons mon-

Col. C. B.

SF P

Musical score for page 61, featuring piano and vocal staves. The score includes various dynamics such as *sf* (sforzando), *pp* (pianissimo), and *tr* (trill). The lyrics are in French, starting with "tré de l'intel... li... gence, faut conve... nir".

Dynamics and markings include: *sf*, *pp*, *tr*, *sf p*, and *pp*.

Lyrics:

 ...tré de l'intel... li... gence, faut conve... nir

 ...tré de l'intel... li... gence, faut conve... nir

 ...tré de l'intel... li... gence, faut conve... nir

 ...tré de l'intel... li... gence, faut conve... nir

 ...tré de l'intel... li... gence, faut conve... nir

Musical score for a vocal and piano piece, page 62. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamics like *p*, *cresc.*, and *f*. The lyrics are in French, describing soldiers advancing towards the speaker.

Dynamics and markings include: *p*, *cresc.*, *f*, *p*, *Col. C.B.*, *cresc.*, *f*, *p*.

Lyrics:

dé...ja de farouches sol_dats vers nous vers nous s'avan...
 --ja de farouches sol_dats vers nous s'avan-caient à grands pas vers nous s'avan...
 --gence.

caient à grands pas, s'avançaient à grands pas.

caient à grands pas, s'avançaient à grands pas.

à leurs yeux j'dérobé ma...da...me trem...

Dynamic markings: *sf*, *f*, *p*, *pp*, *Simili*.

Flauti.

Oboi.

pp

Corni.

P

Fagotti.

SF

tr

PP

PP

F P

PP

blante ayant la mort dans l'ame, je vous donne à vous mon chapeau, et vous at_tele a mon ton-

Vll. CCB.

SF

P

SF

tr

F P

PP

neau, arrive la troupe impla_cable qui vous prend pour un porteur d'eau, cherche par-

P

Musical score for a vocal and instrumental piece, page 66. The score features multiple staves with complex notation, including crescendos, sforzando (sf), and piano (p) markings. The lyrics are in French and include "ô bonté' secou..." and "ô bon...".

The score is written for a vocal line (soprano and alto) and a piano accompaniment. The vocal line includes the lyrics:

ô bonté' secou...
 ô bon...

The piano accompaniment includes the lyrics:

tour que ce_lui la, ah ah ah ah ah ah ah ah l'excellent tour que ce_lui la.

The score includes various musical markings such as *cresc.*, *sf*, and *p*. The tempo is marked *Andante*.

ra...ble, ô courage admira...ble, ô cou...rage ô courage admi...ra...ble,
...té secou...rable, ô courage admi...rable, ô cou...rage admi...ra...ble, (Avec force.)
il n'est

The musical score is written for voice and piano. It consists of 12 staves. The first six staves are for the piano accompaniment, and the last six are for the voice. The piano part includes various dynamics such as *SF* (Sforzando), *P* (Piano), and *cresc.* (crescendo). The voice part includes the lyrics in French. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

Oboi.
 Corni.
 Fagotti.

Musical score for Oboi, Corni, and Fagotti, measures 1-6. The score is written for three staves. The Oboi staff (top) has a treble clef and a key signature of one flat. The Corni staff (middle) has a treble clef and a key signature of one flat. The Fagotti staff (bottom) has a bass clef and a key signature of one flat. The score includes dynamic markings such as *SF* (Sforzando), *P* (Piano), and *cres.* (crescendo). The music features various note values, including eighth and sixteenth notes, and rests. The Oboi and Corni parts have long horizontal lines above them, indicating sustained notes or breath marks. The Fagotti part has a long horizontal line below it, indicating a sustained note or breath mark.

rien dont je n'ois capable quand il s'a_git de sauver mon sem_blable, quand il s'a_git de sau-

vll et C-B.

sf. p. sf. p. cresc.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamic markings 'sf' (sforzando) and 'p' (piano) are prominent, indicating changes in volume. The notation is complex, with many beamed notes and rests, suggesting a fast or intricate passage. The page is numbered '1' in the top right corner.

- _ver mon semblable, de sau_ver mon semblable, de sau_ver mon semblable.

Oboi.
Fagotti.
Corni. *pp*

pp *pp* *Simili.* *pp* *pp*

ô mon dieu tu té... lai... re,
ô mon li... bé... ra... teur,
j'ai fait ce que je devais fai... re,

pp

Oboi.
Fag.
pp

SF *P*

Col. C.B.

ô mon dieu tu té... lai... re,
... teur,
j'ai fait ce que je devais fai... re,
oui jusqu'à mon heure derniè... re jusqu'à
oui jusqu'à mon heure derniè... re jusqu'à
ma récompense est d's mon

SF *P*

Flauti.

Oboi.

Solo.

Corni.

PP

Fagotti.

Solo.

p

Simili.

p

mon heure der...nière je te porterai dans mon cœur, jusqu'à mon heure der...nière je te

mon heure der...nière je te porterai dans mon cœur,

cœur, oui oui est dans mon cœur, j'ai fait ce que je devais

p

porteraï dans mon cœur, ô mon dieu tuté-
 jusqu'à mon heure der...nière je te porterai d^s mon cœur,
 fai-re, ma récompense est d^s mon cœur,

laire, ô mon dieu tuté-laire, oui jusqu'à mon heu-re der-...
 ô mon li-bé-ra-teur, ô mon li-bé-ra-teur, oui jusqu'à
 ma récom-

Musical score for a vocal and piano piece, page 72. The score features multiple staves with musical notation, including treble and bass clefs, and dynamic markings such as *p*, *pp*, and *solo*. The lyrics are in French and appear at the bottom of the page.

nière je te porte-rai dans mon cœur, jusqu'à mon heure der... nière jusqu'à
 mon heu-re der... nière je te por-te-rai dans mon cœur, jusqu'à mon heu-re der...
 pen-se ma récompen-se est d's mon cœur,

1

dans mon cœur, oui dans mon cœur, oui dans mon cœur, oui
 dans mon cœur, oui dans mon cœur, oui dans mon cœur, oui
 dans mon cœur, oui dans mon cœur, oui dans mon cœur, oui

sf sf sf sf sf sf
 sf sf sf sf sf sf
 sf sf sf sf sf sf
 sf sf sf sf sf sf
 sf p sf p sf p sf p sf p sf p
 sf p sf p sf p sf p sf p sf p
 sf sf sf sf sf sf

[illegible]

Jusqu'à ce que vous puissiez vous réunir tous les deux.

DUO N° 4.

ALLEGRO.

VIOLINO 1^o

VIOLINO 2^o

ALTO.

ALLEGRO.

CONSTANCE.

Me séparer de mon é.poux. Songe aux maux qui nous environnent

Armand.

Vcl et C-BASSO.

ALLEGRO.

ils sont affreux. Je les braverai tous. D'un ennemi puissant redoute le courroux quels moy.

Constance.

Armand.

Udis

...ens aurais tu pour éviter ses coups. Ceux que l'hymen et l'amour donnent. Crains tout... Je ne

Constance.

Arm:.

Const:

crains que pour toi. N'expose pas tes jours conserve les pour moi. Non,

Armand. Constata ce.

Oboe.

Clarineti.

Corni.

Fagotti

non, du t-il m'en cou-ter la vie, non, non, du t-il m'en cou-ter la vie je

Avec le chant.

Ad-libitum.

Col B

Musical score for the first system. It includes vocal staves and instrumental staves. The lyrics are: "ne t'abandonnerai pas, non, — je ne t'abandonnerai pas,". The score includes dynamic markings such as *F* (forte) and *Mesuré* (measured). There are also repeat signs and a section labeled "Col B".

Musical score for the second system. It includes vocal staves and instrumental staves. The lyrics are: "tu m'appartiens et je défie que l'on t'arrache de mes". The score includes dynamic markings such as *SF* (sforzando) and *F* (forte). There are also repeat signs and a section labeled "Fagotti".

pp
pp
pp
bras, non non non non je ne te quit te pas, je ne te quit te
pp
F

This block contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of three staves, each marked with 'pp' (pianissimo). The vocal line is marked with 'pp' and 'F' (forte) at the end. The lyrics are: 'bras, non non non non je ne te quit te pas, je ne te quit te'.

Oboi.
Clarineti.
Corni.
sf p
sf p
Col B
pas, du t-il m'en cou ter la vi e je ne t abandonnerai
Col B

This block contains the second system of the musical score. It features woodwind parts for Oboe, Clarinets, and Horns, and a vocal line. The woodwind parts are marked with 'sf p' (sforzando piano). The vocal line is marked with 'Col B' (Corno Basso). The lyrics are: 'pas, du t-il m'en cou ter la vi e je ne t abandonnerai'.

pas je ne t'abandonnerai pas, je ne t'abandonnerai pas —

je ne t'aban...don...ne...rai pas, que la puissan...ce, et la vengean...ce, re...

double de — furcur, jamais Constan — ce, de ton absce — ce, ne suppor — te — ra — la dou —

Col B

leur. non

Arm: vlli Ô moi — tie de ma vie — e laisse moi fuir et ne t'expose pas. laisse moi

Cons:

P

Oboi.

Clarineti.

Corni.

Fagotti.

non non du-t-il m'en cou-ter _____ la

fuir, laisse moi fuir, laisse moi fuir, et ne t'expose pas.

Col C.B.

F P F P F P F P

Detailed description: This is a page from a musical score, page 84. It features five staves for woodwinds: Oboe, Clarinets, Horns, and Bassoons. The Oboe, Clarinets, and Horns staves are mostly empty, with a few notes in the final measures. The Bassoon staff has more activity, including chords and melodic lines. Below the woodwinds are two vocal staves. The first vocal staff has lyrics: "non non du-t-il m'en cou-ter _____ la". The second vocal staff has lyrics: "fuir, laisse moi fuir, laisse moi fuir, et ne t'expose pas." There are also some instrumental parts for the vocal staves, including a melodic line and a bass line. The score is written in G major (one sharp) and 4/4 time. The woodwind parts are in treble clef, and the vocal parts are in treble and bass clef. The bassoon part is in bass clef. The vocal parts are in treble and bass clef. The score is written in G major (one sharp) and 4/4 time. The woodwind parts are in treble clef, and the vocal parts are in treble and bass clef. The bassoon part is in bass clef. The vocal parts are in treble and bass clef.

This musical score is for a voice and piano piece. It consists of 12 staves. The first six staves are for the piano accompaniment, and the last six are for the voice. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French and are written below the voice staff.

Lyrics:

vi...e je ne t'abandonnerai pas, non... je ne t'abandonnerai pas, non...
ô moitié de ma vie laisse moi

Instrumental Markings:

- Col. C.E.
- Col. 1^o 8^{va} B.
- Col. Vlli

Dynamic Markings:

- F (Fortissimo)
- p (piano)
- SF P (Sforzando piano)

non, non, non, du t-il m'en cou-ter la vi- - - e je ne t'a-bandonnerai

fuir, laisse moi fuir, et ne t'ex-po-se pas, non, non, non,

crescendo.

Col Oboi.

crescendo.

sf p

sf p

crescendo.

pas, non, non, je ne te quit... te pas — je ne te quit... te

non, lais... se moi fuir lais... se moi fuir, — et ne t'ex...po...e

Col C B.

sf p

crescendo.

F

The musical score consists of 11 staves. The first five staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The sixth staff is a bass line with a bass clef and a key signature of one sharp. The seventh and eighth staves are for woodwinds (flute and oboe), both with treble clefs and a key signature of one sharp. The ninth staff is for strings (violin), with a treble clef and a key signature of one sharp. The tenth staff is for strings (viola), with a treble clef and a key signature of one sharp. The eleventh staff is for strings (cello), with a bass clef and a key signature of one sharp.

The score is divided into five measures. The first measure contains the lyrics "pas,". The second measure contains the lyrics "non, non,". The third measure contains the lyrics "non, non, non, du t-il m'en cou-". The fourth measure contains the lyrics "pas, ô moitié de ma vi- e laisse moi fuir, laisse moi fuir et ne t'ex-po- se pas,". The fifth measure contains the lyrics "pas, ô moitié de ma vi- e laisse moi fuir, laisse moi fuir et ne t'ex-po- se pas,".

Dynamic markings include *p* (piano) and *SF* (sforzando). The woodwinds and strings have markings for *Col. 1^{re} 8^{va} B.* and *Col. 2^{de} 8^{va} B.*. The woodwinds also have markings for *Col. 1^{re} 8^{va} B.* and *Col. 2^{de} 8^{va} B.*.

Musical score for a vocal and instrumental ensemble, page 89. The score features multiple staves with vocal lines and piano accompaniment. Dynamics include *sf*, *p*, and *crescendo*. The lyrics are in French.

Dynamics: *crescendo.*, *p*, *sf*, *p*, *crescendo.*, *sf*, *p*, *crescendo.*, *sf*, *p*, *crescendo.*, *sf*, *p*, *crescendo.*

Instrumentation: Col Oboi., Col C B

Lyrics:

 ter la vi... e je ne ta... bandon... ne... rai pas, non, non, je ne te

 non, non, non, non, lais... se moi fuir, lais...

quit...te pas, — j'en te quit...te pas, non, non, je ne te quit...te pas, je ne te quitte
 ...se moi fuir — et ne t'expo...se pas laisse moi fuir lais...se moi fuir et ne t'expo...se

Musical markings and dynamics include: *F* (Fortissimo), *cresc.* (crescendo), *p* (piano), and *8va des IV.* (octave of the fourth). The score also includes a *Col C B* marking at the bottom right.

Musical score for a vocal and piano piece, page 91. The score features multiple staves with musical notation, including treble and bass clefs, key signatures of one sharp (F#), and various musical markings such as "cresc.", "F", "P", and "8va des IV.". The bottom section includes French lyrics.

pas, non, non, je ne te quit...te pas, je ne te quitte pas, je ne te quitte
 pas, laisse moi fuir, lais_se moi fuir, et ne t'expo_se pas, et ne t'ex.po_se

pas, non, non, — je ne te quit...te pas.

pas, laisse moi fuir, et ne t'ex...po...se pas.

Ce sont mes enfants; restez la; j'men vais leur ouvrir.

FINALE N°5.

ALLEGRO SPIRITOSO.

CORNI in Mi b.

VIOLINO 1°

VIOLINO 2°

ALTO

ANTONIO.

VIOLONCELLI

CONTRA-BASSO

First system of the musical score. It includes staves for Corni in Mi b., Violino 1°, Violino 2°, Alto, Antonio (vocal soloist), Violoncelli, and Contra-Basso. The tempo is marked 'ALLEGRO SPIRITOSO.' and the key signature has two flats. Antonio's part includes lyrics: 'Ô ciel! en croi.' and a stage direction '(Appercevant Armand)'. Dynamic markings include sf, pp, p, and sf p.

ALLEGRO SPIRITOSO.

Oboi.

Corni.

Second system of the musical score. It includes staves for Oboi., Corni., and strings. The tempo remains 'ALLEGRO SPIRITOSO.'. Dynamic markings include p, sf, and sf p.

...rai-je mes yeux c'est lui c'est lui mon père c'est lui c'est lui mon père, ce français gé-né-

Wikelé

Comment!...

qui lui!...

qui lui!...

Third system of the musical score. It includes staves for Wikelé (vocal soloist) and strings. The tempo remains 'ALLEGRO SPIRITOSO.'. The vocal part includes the lyrics 'Comment!...', 'qui lui!...', and 'qui lui!...'.

Flauti.



Oboi.



Clarineti.



Corni.



Fagotti.



Constance.



Constance.



Marcelina.



Sotto voce

Quoi ce se...rait ce bon français.....

Armand



Antonie



...reux qui m'soula-gea dans ma mi...sère... oui oui c'est lui... c'est

Mikeli.



Sotto voce

Quoi ce se...rait ce bon français...

Daniel.



Sotto voce

Quoi ce se...rait ce bon français....



SF P



SF

expliquez - vous que veut - il di - re,

qu^{oi} vous ne remettez pas ce Savoyard que dans vos bras a Ber.ne un

Clarineti

Corni

Fagotti

P

ch oui

quoi tu se rais ce jeune Antoni... o... ce

soir... a pei ne je res... pi... re

ch oui

ch oui

ch oui

P
 cresc poco à poco.
 cresc poco à poco.
 cresc poco à poco.
 cresc poco à poco.
 cresc poco à poco.
 Col 1^{re} 8^{va} b.
 cresc poco à poco.
 cresc
 p
 quoi ce se rait An...to...ni...o le fils de ce bon por...teur
 cresc
 ch oui oui c'est An...to...ni...o fils de Mi...ke...li le por...teur
 cresc
 p
 jeune An_to_ni...o quoi ce se rait An...to...ni...o le fils de ce bon por...teur
 cresc
 ch oui je suis An...to...ni...o fils de ce pauvre por...teur
 cresc
 ch oui oui c'est An...to...ni...o fils de Mi...ke...li le por...teur
 Unis avec Mikeli
 ch oui
 cresc poco à poco.
 p
 cresc poco à poco.

Flauti

The musical score is for Flutes (Flauti) and includes vocal lines with lyrics. The score is written in 2/4 time and features several dynamic markings, including *rinforz.* (rinforzando) and *FF* (fortissimo). The lyrics are in French and appear to be a religious or liturgical text.

Lyrics:

d'eau le fils de ce bon por_teur d'eau.

d'eau fils de Mi...ke...li le por_teur d'eau.

d'eau le fils de ce bon por_teur d'eau.

d'eau fils de ce pau_vre por_teur d'eau.

d'eau fils de Mi...ke...li le por_teur d'eau.

Dynamic Markings:

- rinforz.* (rinforzando)
- FF* (fortissimo)
- Unis* (unison)

A complex musical score for voices and instruments. It features multiple staves with various musical notations including notes, rests, and dynamic markings. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts are written in treble and bass clefs, while the instrumental parts are in various clefs. The score is divided into measures by vertical bar lines.

cé...les...te pro...vi...den...ce que je bé...

cé les...te pro...vi...den...ce que je bé...nis je bé...

cé...les...te pro...vi...den...ce que je bé...nis que je bé...

cé...les...te pro...vi...den...ce que je bé...nis je bé...

cé...les...te pro...vi...den...ce que je bé...nis je bé...

cé...les...te pro...vi...den...ce que je bé...

cé...les...te pro...vi...den...ce Col C B

Musical notation at the bottom of the page, including notes and rests.

[illegible]

non je n'éprouvai jamais je n'éprouvai ja-mais u-----ne plus dou-ce
 non non non je n'éprouvai ja-mais non je n'éprouvai ja-mais
 non non non je n'éprouvai ja-mais u-----ne plus dou-ce
 Sotto voce.
 non je n'éprouvai ja-mais
 ...vai ja-mais je n'éprouvai ja-mais
 Col C B
 p

-vai jamais je n'éprouvai ja-mais u - - - ne plus dou - - - ce jou - - - is -
 non je n'éprouvai ja-mais non je n'éprouvai jamais
 non je n'éprouvai ja-mais u - - - ne plus dou - - - ce jou - - - is -
 Sotto voce
 non je n'éprouvai jamais non je n'éprouvai jamais
 - - mais je n'éprouvai ja-mais
 Col C B

The musical score is arranged in a system of staves. The top staves include instrumental parts with dynamic markings such as *SF P* and *F*. The vocal parts are written in French, with lyrics including "san...ce", "ô céleste provi-den...ce", and "Unis.". The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *P*. The bottom staves show the piano accompaniment, with some staves marked with double bar lines.

san...ce

ô céleste provi-den...ce

Unis.

ô céleste provi-den...ce

ô céleste provi-den...ce

ô céleste provi-den...ce

Solo,

P

P

P

P

P

P

P

P

P

les te pro...vi...den...ce que je bé...nis que je bé...nis tes bienfaits

les te pro...vi...den...ce que je bé...nis tes bienfaits

les te pro...vi...den...ce que je bé...nis tes bienfaits que

les te pro...vi...den...ce que je bé...nis tes bienfaits

les te pro...vi...den...ce que je bé...nis tes bienfaits

les te pro...vi...den...ce que

Col. C B

[illegible]

[illegible]

...nis tes bienfaits que je bé - nis tes bienfaits.

...nis tes bienfaits que je bé - nis tes bienfaits: c'est donc

ALLEGRETTO

détachées
pp

vous qui dans ce lit tan-dis que ces soldats ... ch oui eh.

ALLEGRETTO

oui voi..la tout le mys-tè-re voila voi..la tout le mys-tè...re

sans le se - cours de ton gé - né - reux pè - re mon é -

- pouse a - - - vec moi subis - sait le tré - pas oui oui

Col. I^{re} Viol.

mon é - pouse a - vec moi su - bis - sait le tré - pas su - bis -

sait le tré - pas C'est fort ben mais songeons a c'qui nous reste a fai - re faut a - che -

Mar:

faut a_che-ver faut a_che-ver de les sau...

faut a_che-ver faut a_che-ver de les sau...

ver de les sau-ver

faut a_che-ver faut a_che-ver de les sau...

C.B.

Flauti.

Oboi.

Clarineti.

Corni in Mi 7.

Fagotti.

tr

tr

ver faut a_che-ver de les sau-ver

ver faut a_che-ver de les sau-ver

faut a_che-ver de les sau-ver mes enfants mes enfants vous m'aidez j'es-

ver faut a_che-ver de les sau-ver

The first system of the piano accompaniment consists of seven staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It features a complex texture with multiple voices, including a prominent melodic line in the right hand and a more active bass line. The second staff is a single treble clef staff, likely for a second voice or instrument. The third staff is a single bass clef staff, likely for a third voice or instrument. The fourth staff is a grand staff with a key signature of one flat, featuring a melodic line in the right hand and a more active bass line. The fifth staff is a single treble clef staff, likely for a second voice or instrument. The sixth staff is a single bass clef staff, likely for a third voice or instrument. The seventh staff is a grand staff with a key signature of one flat, featuring a melodic line in the right hand and a more active bass line.

The first system of the vocal staves consists of two staves. The top staff is a single treble clef staff, likely for a soprano or alto voice. The bottom staff is a single bass clef staff, likely for a tenor or bass voice. The lyrics for the first system are: "parlez par-lez que faut-il fai...re par-lez par-".

The second system of the vocal staves consists of two staves. The top staff is a single treble clef staff, likely for a soprano or alto voice. The bottom staff is a single bass clef staff, likely for a tenor or bass voice. The lyrics for the second system are: "parlez par-lez que faut-il fai...re par-lez par-".

The second system of the piano accompaniment consists of two staves. The top staff is a single bass clef staff, likely for a second voice or instrument. The bottom staff is a single bass clef staff, likely for a third voice or instrument. The lyrics for the second system are: "...pè...re vous m'aidrez vs m'aidrez jés...pè...re".

cresc.

F

RÉCITATIF

cresc.

F

cresc.

F

cresc.

F

RÉCITATIF

cresc.

F

cresc.

F

RÉCITATIF

F

F

F

F

lez que faut-il faire que faut-il faire que faut-il faire. RÉCITATIF

--lez que faut-il faire que faut-il faire que faut-il faire.
 Mikeli

RÉCITATIF
 (Marc: lui donne le passeport)
 Donne moi le permis que tu viens d'obtenir

RÉCITATIF

Musical score for the first system, featuring vocal and piano parts. The vocal part is in French, with lyrics: "voilà tout c'qui vous faut ayez soin d're te". The piano part includes a section marked "pp" (pianissimo) and a section marked "p" (piano). The score is written in 3/4 time and includes a key signature of two flats.

Mikeli.
 (à Constance à qui il remet le passeport.)
 voilà tout c'qui vous faut ayez soin d're te

Musical score for the second system, featuring vocal and piano parts. The vocal part is in French, with lyrics: "nir les noms sur noms l'âge et la demeure et". The piano part includes a section marked "p" (piano) and a section marked "pp" (pianissimo). The score is written in 3/4 time and includes a key signature of two flats.

Col 1^{re} V^o
 nir les noms sur noms l'âge et la demeure et

demain ma-tin de bonne heure oui demain ma-tin oui demain ma-

tin a-vec mon fils il faut par-tir a-vec mon fils il faut par-

ALL^o

Col B

Marcellina

Mikeli

tir. Quoi mon pe-re quoi mon pe-re cest donc a di-re quil

ALL^o F P

LENT.

ALL^o

Unis

Unis

Marcellina

comment plus de nocces pour moi.

il nest plus de nocces pour toi.

col C B

LENT.

ALL^o

F P

Musical score for the first system, measures 1-4. The score includes vocal lines and piano accompaniment. The piano part features a repeating rhythmic pattern of eighth notes. Dynamic markings include *sf* (sforzando), *p* (piano), and *f* (forte).

Lyrics: *point je ne saurais souscri... re.*

Musical score for the second system, measures 5-8. The vocal line continues with the lyrics: *je prétends qu'il en soit ain... si.*

Musical score for the second system, measures 9-12. The score includes an Oboe Solo section. The piano part continues with the same rhythmic pattern. Dynamic markings include *sf*, *p*, and *f*.

Lyrics: *point je ne saurais souscri... re. j'ai du mal.*

Musical score for the third system, measures 13-16. The vocal line continues with the lyrics: *je prétends qu'il en soit ain... si.*

heur faut en conv'ni. j'ai du mal...
ah ça vou_drais tu bien te tai... re...

This system contains measures 1 through 4 of the musical score. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggiated figures, and a bass line. Dynamic markings include *SF* (Sforzando), *p* (piano), and *F* (forte). The piano part has a repeating arpeggiated pattern in the right hand and a more active line in the left hand.

heur faut en conv'ni. si je nsuis
ah ça vou_drais tu bien te tai... re...

This system contains measures 5 through 8 of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part maintains the same arpeggiated texture. Dynamic markings include *SF*, *p*, and *F*. The lyrics continue across the measures.

Musical score for a vocal and instrumental ensemble. The score consists of 11 staves. The first five staves are for instruments: Flute (SF, P), Oboe (Col. Oboi), Clarinet in Si (Const.), Bassoon (F, P), and Violoncello (F, P). The sixth staff is for the vocal soloist (Armand). The seventh staff is for the vocal ensemble (Elle pleure). The eighth staff is for the vocal soloist (Armand). The ninth staff is for the vocal ensemble (ah ça). The tenth staff is for the vocal soloist (Armand). The eleventh staff is for the vocal ensemble (ah ça).

The lyrics are:

 pas aux noces de mon frè-re si je n'suis pas aux noces de mon frè-re je n'm'en conso- - - leraï ja-

 Bon Mi-ke-

 Elle pleure.

 Armand.

 Bon Mi-ke-li

 ah ça ah ça

Performance markings include:

 - **SF** (Sforzando) and **P** (Piano)

 - **Col. Oboi** (Clarinet in Si)

 - **Const.** (Constant)

 - **Armand.** (Soloist)

 - **Elle pleure.** (Vocal ensemble)

 - **ah ça** (Vocal ensemble)

Musical score for a vocal and piano piece, page 129. The score includes vocal lines with lyrics and piano accompaniment with various dynamics and articulations.

Vocal Lines:

- Top Vocal Line:**
 - li bon Mi... ke... li ah ne l'affli... gez
 - mais je n'm'en conso... lerai jamais jamais jamais jamais ja
 - bon Mi... ke... li ah ne l'affli... gez pas
- Bottom Vocal Line:**
 - voudrais tu ben voudrais tu ben ah ça... ah

Piano Accompaniment:

- Right Hand:**
 - Staff 1:** Dynamics: *SF*, *P*, *SF*, *P*, *F*, *cresc.*, *F*, *cresc.*, *F*.
 - Staff 2:** Dynamics: *F*, *P*, *F*, *cresc.*, *F*.
 - Staff 3:** Dynamics: *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*.
 - Staff 4:** Dynamics: *SF*, *P*, *SF*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*.
- Left Hand:**
 - Staff 5:** Dynamics: *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*.
 - Staff 6:** Dynamics: *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*.

Other markings:

- cresc.* (crescendo) markings above the piano staffs.
- Col C B* (Coda) marking above the bottom piano staff.

Clar. 1r

Flauto Solo.

Fagotti.

Solo.

Clar. Solo.

Antônio.

Violoncelli soli

pour te calmer dis toi j'aide mon frère a se cou-

Flauti.

Solo.

...rir son bienfai - teur, j'aide mon frère a se cou - rir son bienfaiteur, a se cou - rir son bienfai -

The musical score is written for a full orchestra and two vocal soloists. The woodwind section includes Clarinet 1, Flute Solo, Bassoon, and Clarinet Solo. The string section includes Violoncelli soli. The vocal soloists are Antônio and another soloist. The music is in 3/4 time and includes dynamic markings such as p, sf, and Solo. The lyrics are in French and describe a scene where a brother helps his brother-in-law.

Oboi. *SF* *p*

Clar. *SF* *p* *pp*

SF *p* *pp*

SF *p*

SF *p*

SF *p*

Marcelina.

teur à secou...rir son bienfai...teur. *pp* Moi moi se...cou -

Oboi. *SF* *p* *Vll et C-B.*

Clar: Solo.

p *tr*

rir ton bien...fai...teur.... moi moi

Clar. Flauti. Solo.

Flauti. Solo.

Clarinet. Solo.

Mikeli.

pour te calmer dis toi j'ai de mon père à connaître

le vrai bonheur j'ai de mon père à connaître le vrai bonheur le vrai bon

Piano accompaniment for the first system. The score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has one flat (B-flat). The first staff has a forte (sf) and piano (p) dynamic marking. The second staff has a pianissimo (pp) marking. The third staff has a pianissimo (pp) marking. The fourth staff has a forte (sf) and piano (p) marking. The fifth staff has a forte (sf) and piano (p) marking. The sixth staff has a forte (sf) and piano (p) marking. The seventh staff has a forte (sf) and piano (p) marking. The eighth staff has a forte (sf) and piano (p) marking.

Marcelina

Quoi?...

quoi?...

je fe...rai vo...tre bon...

...heur

le vrai bonheur.

Col C B

sf

>p

pp

SF P
 SF P
 SF P
 SF P
 SF P
 Constance
 c'est nous qui causons sa douleur
 Armand
 heur?... moi secou_rir ton bienfai_teur quoi je fe_rais votre bonheur moi se_cou_...
 Antonio
 c'est nous qui causons sa douleur
 oui oui tu sauv_ras mon bien_fai_teur oui tu sauv_ras mon bien_fai_teur
 Mikeli
 oui oui tu fe_ras tu feras mon bonheur oui tu fe_ras tu feras mon bonheur
 SF

Piano accompaniment for the first system. The score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The music features various chords and melodic lines, with dynamic markings such as *p* (piano), *sf* (sforzando), and *F* (forte) placed throughout the system.

Vocal entry and piano accompaniment for the second system. The vocal line is on a single staff in bass clef, with the lyrics "rir...." and "quoi je fe...rai...." written below it. The piano accompaniment consists of two staves in bass clef, with the first staff containing the vocal line and the second staff containing the piano accompaniment.

Vocal entry and piano accompaniment for the third system. The vocal line is on a single staff in bass clef, with the lyrics "mon bienfai...teur" and "oui tu sauv'ras tu sauv'ras mon" written below it. The piano accompaniment consists of two staves in bass clef, with the first staff containing the vocal line and the second staff containing the piano accompaniment.

Piano accompaniment for the fourth system. The score consists of two staves in bass clef. The music features various chords and melodic lines, with dynamic markings such as *p* (piano), *sf* (sforzando), and *F* (forte) placed throughout the system.

oui c'est nous oui c'est nous c'est nous qui
 moi moi
 oui c'est nous oui c'est nous c'est nous qui
 bien... fai... teur oui tu sauv'ras tu sauv'ras mon bien... fai... teur oui tu sau...
 tu fe... ras oui tu fe... ras mon bonheur oui tu fe... ras oui oui tu

First system of musical notation. It includes several staves with notes and rests. Dynamic markings 'F' (forte) and 'P' (piano) are present. A double bar line is used in the third measure. The bottom staff has a 'Col CB' marking above it.

cau...sons sa douleur c'est nous qui cau...sons sa douleur.

ch

cau...sons sa douleur c'est nous qui cau...sons sa douleur.

--vras mon bien...fai...teur oui tu sauras mon bien fai...teur

fe...ras mon bon...heur oui oui tu fe...ras mon bonheur.

Second system of musical notation. It includes several staves with notes and rests. Dynamic markings 'F' (forte) and 'P' (piano) are present. Double bar lines are used in the first, second, and third measures. The bottom staff has a 'P' marking above it.

All.^o spiritoso.

Corn. in Mi. B.

All.^o spiritoso.

Constance

L'aimable enfant

bien partez partez sans moi je reste avec mon père.

Armand

L'aimable enfant

l'excellent

Je reconnais bien la ton cœur je re-con-

Antonio

Mikeli

Je reconnais bien la ton cœur je re-con-

Je

Daniel

Col. CB

P

All.^o spiritoso.

Musical score for voice and piano, page 133. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and piano accompaniment.

Instrumentation and Dynamics:

- Piano:** The piano part includes a right hand with sustained chords and a left hand with a melodic line. Dynamics include *P* (piano), *cresc.* (crescendo), and *cresc. poco a poco* (crescendo little by little).
- 8va basso:** An 8va basso line is present in the middle of the piano part, marked with a double bar line.

Vocal Line:

- The vocal line is written in a single staff with lyrics in French.
- Lyrics: *l'excellent cœur l'ai-mable en...fant l'ai-mable en...fant l'ex-cel...lent*
- Further down, the lyrics continue: *cœur l'ai-mable en...fant l'ai-mable en...fant l'ex-cel...lent*
- Below that, the lyrics are: *...nais bien la ton cœur je re...con...nais bien la ton cœur je re...con...*
- At the bottom, the lyrics are: *...nais bien la ton cœur je re...con...nais bien la ton cœur je re...con...*

Articulation and Performance:

- The piano part features many slurs and ties, indicating sustained chords and melodic lines.
- The vocal line includes slurs and ties, suggesting a continuous melody.
- There are several double bar lines (//) indicating the end of a phrase or section.

les-te pro-vi-den-ce que je bé-nis tes bien.

les-te pro-vi-den-ce que je bé-nis je bé-nis tes bien.

les-te pro-vi-den-ce que je bé-nis que je bé-nis tes bien.

les-te pro-vi-den-ce que je bé-nis je bé-nis tes bien.

les-te pro-vi-den-ce que je bé-nis je bé-nis tes bien.

les-te pro-vi-den-ce que je bé-nis tes bien.

Col CB

The musical score is written for a vocal ensemble and piano accompaniment. It consists of 11 staves. The first five staves are for the piano accompaniment, and the last six are for the vocal parts. The music is in 2/4 time and B-flat major. The lyrics are in French and include "faits", "non", "je n'éprou", "vais", "ja", "Sotto voce", and "Unis".

The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The vocal parts enter with the word "faits" and then sing "non non non non non". The vocal parts are arranged in a way that creates a rich harmonic texture.

The lyrics are:

faits ——— non non je n'éprou

faits ——— non non non non non

faits ——— non non non non non

faits ———

faits ——— non non je n'éprou vais ja

faits ——— Sotto voce Unis

faits ——— non non

The score concludes with a final piano accompaniment staff.

- vai jamais je n'éprouvai ja - mais u - - - ne plus dou - - - cé
 non je n'éprouvai ja - mais non je n'éprouvai ja - mais
 non je n'éprouvai ja - mais u - - - ne plus dou - - - cé
 Sotto voce
 non je n'éprouvai ja - mais non je n'éprouvai ja -
 - mais je n'éprouvai ja - mais
 Col. C B
 p

Musical score for a vocal and piano piece, page 158. The score features multiple staves for vocal parts and piano accompaniment. The lyrics are in French and include phrases like "jou... is... san... ce" and "une plus douce". The piano part includes dynamic markings such as *sf p*, *pp*, *p*, and *2d*, *1r*, *8va basso*.

Lyrics (Vocal Parts):
 jou... is... san... ce u... ne plus douce u... ne plus douce
 non je n'éprouvai jamais u... ne plus douce u... ne plus douce jou... is... san... ce
 jou... is... san... ce une plus dou... ce une plus dou... ce
 mais une plus dou... ce jou... is... san... ce
 une plus douce u... ne plus douce jou... is... san... ce

Piano Part Dynamics and Markings:
sf p, *pp*, *p*, *2d*, *1r*, *8va basso*

Musical score for a choral and instrumental piece, page 139. The score features multiple staves with vocal parts and piano accompaniment. The lyrics are in French, including "jou...is...san...ce", "ô céleste provi...den...ce", and "que je bé...". The music includes various dynamics such as *sf p*, *p*, and *cresc.* The score is written in a key with two flats and a common time signature.

Dynamics and markings: *sf p*, *p*, *cresc.*, *Unis*, *sf*, *p*, *cres*.

Lyrics:

jou...is...san...ce

ô céleste provi...den...ce

que je bé...

cresc.
 P cresc.
 cresc.
 simili.
 que je bé_nis je bé_nis tes bienfaits que je bé_
 que je bé_nis je bé_nis tes bienfaits que je bé_
 que je bé_nis je bé_nis tes bienfaits que je bé_
 que je bé_nis je bé_nis tes bienfaits que je bé_
 nis tes bienfaits je bé_nis tes bienfaits que je bé_
 nis tes bienfaits je bé_nis tes bienfaits
 Col. CB
 F
 p

nis tes bien faits

ô céleste

provi den ce

Unis

8va basso

SF P

p

F p

FP

Musical score for a choral and instrumental piece, page 142. The score features multiple staves with vocal parts and piano accompaniment. The lyrics are in French, and the music includes various dynamics and performance instructions.

Dynamics and performance instructions visible in the score include:

- p* (piano)
- cresc.* (crescendo)
- F* (forte)
- P cresc.* (Piano crescendo)
- cresc.* (crescendo)
- similt.* (similiter)
- Unis* (united)
- Col. C B* (Cello and Bass)

The lyrics, repeated across several vocal parts, are:

den... ce que je bé-nis je bé-nis tes bienfaits que je bé-
 den... ce que je bé-nis je bé-nis tes bienfaits que je bé-
 den... ce que je bé-nis je bé-nis tes bienfaits que je bé-
 que je bé-nis je bé-nis tes bienfaits que je bé-
 que je bé-nis tes bienfaits je bé-nis tes bienfaits que je bé-
 que je bé-nis tes bienfaits

The score concludes with a *cresc.* instruction and a *p* (piano) dynamic marking.

Solo.

Solo.

Solo

p

p

p

p

Solo.

p

nis tes bien faits que je bé-nis que je bé-nis tes bien-

nis tes bien faits que je bé-nis tes bien-

nis tes bien faits que je bé-nis tes bien-

nis tes bien faits que je bé-nis tes bien-

nis tes bien faits que je bé-nis tes bien-

//

//

//

//

//

//

//

//

//

//

//

//

p

[illegible]

Musical score for instruments. The score consists of five staves. The first four staves are for Oboe, Flute, Violin, and Bass respectively. The fifth staff is for Cello/Double Bass. The music is in 3/4 time and features various melodic lines and rests.

den . . . ce que je bé . . . nis je bé . . . nis tes bienfaits que je bé . . . nis tes bien.

den . . . ce que je bé . . . nis je bé . . . nis tes bienfaits que je bé . . . nis tes bien.

den . . . ce que je bé . . . nis je bé . . . nis tes bienfaits que je bé . . . nis tes bien.

den . . . ce que je bé . . . nis je bé . . . nis tes bienfaits que je bé . . . nis tes bien.

den . . . ce que je bé . . . nis je bé . . . nis tes bienfaits que je bé . . . nis tes bien.

den . . . ce

Musical score for instruments. The score consists of five staves. The first four staves are for Oboe, Flute, Violin, and Bass respectively. The fifth staff is for Cello/Double Bass. The music is in 3/4 time and features various melodic lines and rests.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music includes various note values, rests, and dynamic markings. The first six measures of the system contain mostly whole and half notes, while the last four measures feature more complex rhythmic patterns and some ledger lines.

fais que je bé-nis tes bienfaits je bé-nis tes bienfaits..

The first vocal line of the second system, written in treble clef, continues the melody from the first system. It includes the lyrics 'fais que je bé-nis tes bienfaits je bé-nis tes bienfaits..'

fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.

The second vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics 'fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.

The third vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.

The fourth vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.

The fifth vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

The sixth vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

The seventh vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

The eighth vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

The ninth vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

The tenth vocal line of the second system, written in treble clef, continues the melody. It includes the lyrics '... fais que je bé-nis tes bienfaits je bé-nis tes bienfaits.'

Unis

Col B.

FIN DU PREMIER ACTE.

ENTR'ACTE ET CHŒUR.

Sostenuto

Flautino 1^oFlautino 2^o

Oboe.



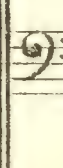
Clarinetti.



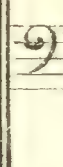
Corni in re.



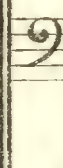
Fagotti.



Trombonni.



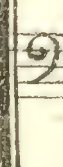
Timpani.

Violino 1^oViolino 2^o

Alto.



Violoncelli.



Basso.



Sostenuto

on entend
sonner six
heures sur
le théâtre

FF
FF
FF
FF dim
FF dim
FF dim pp
FF
FF
FF
uniss
FF
FF
FF dim PP
FF
FF
FF dim PP

Oboe.

Cla.

Timpani.

Roulement de tambour sur le théâtre

Andantino

PP

Col Oboe

simili

Col C B

Andantino

PP

Flauto I^o

Flauto 2^o

Oboi

Clar

Corni

Fagotti

Trombonne

Timballes

cres

cres

P cres

p

cres

cres poco a poco a poco

uniss

cres poco a poco

cres poco a poco a poco

Detailed description: This is a page of a musical score, page 153. It contains ten staves for different instruments. The first two staves are for Flauto I^o and Flauto 2^o, both in treble clef with a key signature of one sharp (F#). The third staff is for Oboi, also in treble clef with one sharp. The fourth staff is for Clarinet, in treble clef with one sharp, and contains double bar lines indicating rests. The fifth staff is for Horns, in treble clef with one sharp. The sixth staff is for Bassoon, in bass clef with one sharp. The seventh staff is for Trombone, in bass clef with one sharp, and contains double bar lines. The eighth staff is for Timpani, in bass clef with one sharp, and contains rhythmic notation. The ninth staff is for a string section (likely Violins), in treble clef with one sharp, and contains complex rhythmic notation. The tenth staff is for another string section (likely Cellos/Double Basses), in bass clef with one sharp, and contains rhythmic notation. Various dynamic markings are present: 'cres' (crescendo) appears on the Oboe, Clarinet, Horns, Timpani, and the bottom string staff. 'p' (piano) appears on the Bassoon and the string staff above the bottom one. 'uniss' (unison) appears on the Violin staff. 'cres poco a poco a poco' (crescendo poco a poco) appears on the Violin and bottom string staves.

a poco a poco

a poco a poco

a poco a poco

a poco a poco

simili

on leve le rideau

First system of musical notation, measures 1-4. The notation includes treble and bass clefs, and various notes and rests. The key signature has two sharps (F# and C#).

Col Flautino

on lève le rideau

Second system of musical notation, measures 5-8. The notation continues from the first system, with similar notation and key signature.

Col C B

on leve le rideau

This page of musical notation, numbered 156, contains a complex arrangement of musical staves. The notation is written in a system with multiple staves, likely for a large ensemble or orchestra. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *Col V° I°* and *uniss* are present. The page is divided into measures by vertical bar lines, and the notation is organized into systems. The bottom of the page shows a continuation of the musical material, with some staves ending in a double bar line.

Col V° I°

Col V° I°

Col V° I°

uniss

Allegro

Allegro

5

pp p P sf P sf P sf P cres

-sf uniss

Allegro sf

- ce obser-vons poursui-vons combat-tons arret-tons arret-tons arret-tons

observed poursui-vons combat-tons arret-tons arret-tons

ce obser-vons poursui-vons combat-tons arret-tons arret-tons

Allegro sf p sf p sf p cres

tons c'est l'or - don - nan - - ce c'est l'or - don - nan - - ce pointdepi - tié pointdepi -

tons c'est l'or - don - nan - - ce c'est l'or - don - nan - - ce pointdepi - tié pointdepi -

tons c'est l'or - don - nan - - ce c'est l'or - don - nan - - ce pointdepi - tié pointdepi -

Col Flauti

Col Flauti

- tie non point de pi - tié point de pi - tié non point de clé - mence point de pi - tié point de pi -

- tie non point de pi - tié non point de clé - mence point de pi - tié non

non point de pi - tié non point de

- tie non point de pi - tié point de pi - tié non point de clé - mence point de pi - tié point de pi -

-tié point de clé - men - - ce obser_vons poursui_vons obser_vons

non point de clé - men - - ce obser_vons poursui_vons obser_vons

-tie p Col B obser_vons poursui_vons obser_vons

p

The first system of the musical score consists of ten measures. It features multiple staves with various musical notations, including notes, rests, and dynamic markings such as 'F' (forte) and 'P' (piano). The notation is complex, with many beamed notes and rests.

- nan - - - ce c'est l'or - don - nan - - ce obser - vons

point de pi - tié poursui -

A musical staff containing a series of double bar lines, indicating a section break or a specific rhythmic pattern. It ends with a final 'F' marking.

A musical staff containing a series of double bar lines, indicating a section break or a specific rhythmic pattern. It ends with a final 'F' marking.

A musical staff with notes and rests, corresponding to the lyrics below.

nan - - - ce c'est l'or - don - nan - - ce

poursui - vons

point de pi - tié

A musical staff with notes and rests, corresponding to the lyrics below.

combat - tons arret - tons

A musical staff with notes and rests, corresponding to the lyrics below.

obser - vons

point de pi - tié poursui -

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

-vons point de pi-tié combattons point de pi-tié obser-vons
 combattons point de pi-tié arret-tons point de pi-tié obser-vons poursuivons poursui-
 obser-vons arret-tons poursuivons arret-tons obser-vons
 -vons point de pi-tié combattons obser-vons
 Col B.

Col Oboe

cres

p

F

poursui_vons combat_tons arret_tons combat_tons arret_tons obser_vons poursui_vons

_vonspoursuivons combat_tons arret_tons combat_tons arret_tons pointdepi_tié point de pi-

poursui_vonsc obser_vons poursui_vons

combat - tons arret - tons arret - tons se - condez moi Sol - dats se -

tons

tons

- tie point de pi - tie arret - tons arret - tons

combat - tous ar -

Corni

F - P

PP

PP

à demi voix

condez moi Sol-dats que la plus gran - de vi - gi -

Col C B

PP

Clarineti

PP

Eag.

PP

Timb.

PP

PP

lan - - - - ce di - ri - - - - ge tous - - vos pas

Flauti Flauto Flautino PP P

Oboe

Timb.

2^d Commandant

1^{er} Soldat

que la plus gran - - de vi - - gi - lan - - ce di - ri - - ge tous

2^d Soldat avec les B T

Chœur

que la plus gran - - de vi - - gi - lan - - ce di - ri - - ge tous

Chœur

musical score for a vocal ensemble, featuring multiple staves with lyrics in French. The score includes dynamic markings such as *pp* (pianissimo) and *à demi voix* (half voice). The lyrics are:

méri_tons la bien veil_lan . . ce mé-ri . .
vos pas
nos pas

The score is written in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a bass line in the lower staves. The lyrics are written below the staves, with some words split across lines. The score includes various musical notations such as notes, rests, and dynamic markings.

tons - la bien - veil - lan - ce du cé - lé - bre

Ma - za - rin du cé - lé - bre Ma - za - rin

sur veil - lons sur veil - lons et ser - vons bien son E - mi - nen -

flauti
Flautino
hautboe
clarinetti
corni
fagotti

ce oui ser - - vous bien son E - - mi - nen - - - - ce

sotto voce
ser - vous bien

sotto voce
son E-mi -

C-Basso

sotto voce
 Ser - vons bien son E - mi - nen - ce
 uniss
 ce
 sotto voce
 son E - mi - nen - ce
 son E - mi - nen - ce
 sotto voce
 - nen - ce ser - vons bien son E - mi - nen - ce
 pp
 pp

pp

pp

pp

sotto voce

son E_mi_nen ce

sotto voce

ce

uniss

ce

son E_mi_nen ce

ce son E_mi_nen ce

son E_mi_nen ce

flauti

Flautino PP

Oboi

Clar PP

Corni

Fag PP

Timb PP

2^e Commandant

1^r Soldat

2^e Soldat

Col B

PP

Point de pi - tié

Point de pi - tié

Point de pi -

Detailed description: This is a page of a musical score, page 174. It contains ten staves. The first seven staves are for instruments: Flautino (piano), Oboe (piano), Clarinet (piano), Corni (horns), Fagotto (bassoon, piano), Timpani (piano), and a second staff for the Flautino. The next three staves are for vocal parts: 2^e Commandant, 1^r Soldat, and 2^e Soldat. The final two staves are for Col B and a piano accompaniment (PP). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'Point de pi - tié' are written below the vocal staves.

Oboi

Clar

Timb

Violino 1^o

point de clé - men - ce non

point de clé - men - ce

tié
vll Col B

point de clé - men - - ce

Violino 2^o

pp

pp

non non non non non

non non non non

non non

Flautini

Oboi

Clar

Corni

Fag

pp

Tromb

Timb

cres poco a poco

uniss

cres poco a poco

Col viol 3^a Bassa

point - - - de clé - men - ce, point de pi - tié,

point - - - de clé - men - ce point

point - - - de clé - men - ce point

CHOEUR non, non, point de pi - tié

CHOEUR non, non,

Col C B

cres poco a poco

non, non, non,

Musical score for a vocal and instrumental ensemble, page 177. The score features multiple staves with musical notation, including treble and bass clefs, and various musical symbols like notes, rests, and dynamic markings. The lyrics are in French and are written below the vocal staves.

The score includes the following lyrics:

point de clé-men-ce point de pi-tié point de clé-
 point de clé-men-ce point
 point de clé-men-ce point
 non, non point de clé-men-ce non, non, point de clé-
 non, non
 non

men - - - ce non, non, non, non, obser_vons poursui_

avec les B. T

avec les B. T

men - - - ce non, non, non, non obser_vons

ce obser_vons

ce non, obser_vons poursui_

Col C. B

F

P

uniss

uniss

3

3

The musical score is arranged in two systems. The first system consists of nine measures. The top five staves are for vocal parts, with lyrics: *-vons combat_tons arret_tons arret_tons arret tons c'est l'or_don_*. The bottom four staves are for instrumental parts, with lyrics: *-vons combat_tons arret_tons arret_tons*. The second system also consists of nine measures. The top five staves are for vocal parts, with lyrics: *poursui_vons combat_tons arret_tons arret_tons c'est l'or_don_*. The bottom four staves are for instrumental parts, with lyrics: *-vons combat_tons arret_tons arret_tons*. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *P* (piano) and *cres* (crescendo). The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes.

Musical score for guitar and voice, measures 1-12. The guitar part features a complex arrangement of chords and triplets. The voice part has lyrics in French.

- nan - - ce c'est l'or - don - nan - - ce point de pi - tié point de pi - tié non point de pi -

Continuation of the musical score for guitar and voice, measures 13-24. The guitar part continues with chords and triplets. The voice part continues with lyrics in French.

- nan - - ce c'est l'or - don - nan - - ce point de pi - tié non point de pi - tié point de pi - tié non point de pi -

Col flautino

Col flautino

tié point de pi-tié non, point de clé_mence point de pi-tié point de pi-tié point de clé-men-

point de pi-tié non, point de clé_mence point de pi-tié non, non, point de clé-men-

point de pi-tié non,

tié point de pi-tié non, point de clé_mence point de pi-tié point de pi-tié point

ce obser_vons poursui_vons obser_vons poursui_vons

ce obser_vons poursui_vons obser_vons

ce obser_vons poursui_vons obser_vons poursui_vons

Col C B

- vous combat tons, arret tons, arret tons, arret tons, c'est l'or don

poursui vous, combat tons, arret tons, arret tons, arret tons, c'est l'or don

- vous combat tons, arret tons, arret,

- nan - - ce c'est l'or - don - nan - - ce obser_vons point de pi - tié poursuivons

- nan - - ce c'est l'or - don - nan - - ce poursui_vons point de pi - tié combat -
 combat_tons arret_tons
 obser_vons point de pi - tié poursuivons

point de pi-tié combat-tons point de pi-tié ob-ser-vons

tons point de pi-tié arret-tons point de pi-tié ob-ser-vons poursui-vons poursui-

obser-vons arret-tons poursui-vons arret-tons ob-ser-vons

point de pi-tié combat-tons point de pi-tié ob-ser-vons

Col. C. B.

Flute

Oboe

Clarinet

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

Vocal Soloist

p *cres* *F*

Col Oboi

p *cres* *F*

cres *F*

cres *F*

poursui_vons combat_tons arret_tons combat_tons arret_tons - - point de clé_men - - ce point

- vons poursui_vons combat_tons arret_tons combat_tons arret_tons - - point de clé_men - - ce point

poursui vons

cres *F*

Col Flauti

double cordes

This block contains the first system of the musical score, measures 1 through 12. It features a full orchestral arrangement with woodwinds, strings, and brass. The woodwinds (flutes, oboes, and bassoons) play a melodic line in the upper register. The strings provide a harmonic foundation with sustained notes and moving lines. The brass section (trumpets and trombones) plays a rhythmic pattern. The vocal parts enter in measure 12 with the lyrics 'de clé - men - ce non, non, non, non point de pi - tié - - - combat -'.

de clé - men - ce non, non, non, non point de pi - tié - - - combat -

This block contains the second system of the musical score, measures 13 through 24. It features a vocal part and an orchestral accompaniment. The vocal part continues the melody from the first system, with the lyrics 'de clé - men - ce non, non, non, non point de pi - tié - - - combat -'. The orchestral accompaniment consists of woodwinds, strings, and brass. The woodwinds play a melodic line, the strings provide a harmonic foundation, and the brass plays a rhythmic pattern. The vocal part is written in a single staff, and the orchestral accompaniment is written in multiple staves.

de clé - men - ce non, non, non, non point de pi - tié - - - combat -

- tons com bat - tons obser - vons poursui - vons com bat - - tons

- tons ar - rét - tons point de pi - - tié point de pi - - tié point de pi -

tons com bat - tons obser - vons poursui - vons com bat - - tons

The main musical score on page 129 consists of ten staves. The first six staves are in treble clef, and the last four are in bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various note values, rests, and a double bar line after the sixth measure. The seventh measure contains the dynamic marking 'FF' (fortissimo) and a wavy line indicating a tremolo or vibrato effect.

arret - tons arret - tons

tons

tons

- tie' arret tons arret - tons

tons

tons

Il annonce les yeux noirs et tu as les yeux bleux

Allegro

Violino 1º

Violino 2º

Altó

2^d Commandant

Basso

Mélodrame

(Brusquement)

Regarde moi,

(plus brusquement encore)

Regarde moi donc,

Constance avec beaucoup d'émotion

Vos regards sont siter.

Vol. Col. 80

ad libitum

PP

ad libitum

toujours

P

toujours

2^d Commandant

ribles. Tes yeux ne peuvent

s'arrêter sur les miens

cet embarras ce tremblement

ad libitum

mesure

oboe

Clarinetti

Fagotti

	Col B
--	-------

Mesuré

uniss

Mesure

Col B

tout annonce

Antonio

Dame! vous l'intimidez aussi

le Commandant'

Allons Allons au corps de garde

F
mesuré

mesuré

Flauto dolce

Oboi

Clar

Fag

Constance

O mon frere je t'en sup - plie Anto - ni - o Anto - ni - o ne m'abandonne

Corni in Mi b

Fag

Col B°

uniss

pas ah! ne m'aban - don - ne pas

Il faut que l'on m'ote la vi - e que l'on m'o - te la

Flauto

Oboi

Clarinete

Corneo in Ut

Corni

Tromba

Timpani

vi - e a - vant d'ta - ra - cher de mes bras

2d Commandant

Que fais tu jeu - ne téme - raire o - ser ains -

2d Commandant

Timpani

F

si te revolter que fais tu que fais tu

This image shows a page from a musical score for the opera 'Le Châli' by Georges Bizet. The score is written for a vocal soloist and an orchestra. The vocal part is in French, with the lyrics: 'dé fendre une... une sœur aussi chère est-ce donc la est-ce donc la se révolter Excu.' The orchestration includes parts for Flute (Fl.oi), Clarinet (Clar), Bassoon (Fag), and other instruments. The score is written in 19th-century musical notation, featuring various musical symbols, clefs, and dynamics such as 'P' (piano) and 'PP' (pianissimo). The page is numbered '1' in the top right corner.

Flauti

Oboi

Clar

Fag

9^e Commandant

excusez le zèle d'un frère d'armes, donnez un instant un instant m'écoutez, donnez-m'écoutez.

Non

Flutes
Oboes
Clarinets
Bassoons
Horn
Horns
Bassoon
Tromb
Trumpets
V.lli
C. Basso

non je ne veux rien écou - ter
d'ai - gnez m'écou - ter
non je ne veux rien écou -

Col B

uniss

Col B

Antonio

(avec force)

Mon sang bouil - lon - ne

- ter non je ne veux rien écou - ter

Col B

Col B

P sf P sf

[illegible]

Ex cu -

de - - - - - co - le - - - - - re mon sang bouil - - lon - - ne de co - - - - -

Que fais tu jeunes témé - - - - -

Que

Que

p sf p sf p p cresc

Flute

Corno

Tromb

Col B

sez le zè-le d'un fre-re

-lè-re

2^d Commandant

Dé-fendre u-ne sœur u-ne sœur aus-si

o-ser ain-si se revol-ter

-rai-re

Col B

Musical score for a vocal and piano piece, page 199. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamic markings such as *p*, *sf*, and *cres*. The lyrics are in French and are written below the vocal staves.

Lyrics:

d'ai - gnez un ins - tant m'ecou -
 che - re est - ce donc la se revol - ter
 non je ne veux rien ecou -
 o - ser ainsi se revol - ter

Col Fagotti

Col B

ter excu - sez excu - sez le zè - le d'un

Mon sang bouil -

-ter non non non je ne veux rien écou - ter je ne veux rien écou - ter

jeune témé - rai - re jeune témé - rai - re témé - rai - re té - mé -

jeune témé - rai - re

jeune témé - rai - re

Col B

fre-re d'ai-gnez un ins-tant d'ai-gnez m'écou-ter

-lon-ne de co-lère bouil-lon-ne de co-lère

non-oser-ain-si

raire o-ser ain-si se revol-ter o-ser ain-si jeuné-témé-raire témé-raire témé-rai-re o-

sf

P

P

sf

(Aux Soldats) Quoi tu pourrais bar.

Al-lons qu'on les sé-pa-re

ser ain-si o-ser ainsi se révol-ter

p

Musical score for a vocal and instrumental ensemble. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one flat (B-flat), and the time signature is 4/4.

Instrumentation: Corno (Horn), Fagotto (Bassoon), and Colonne Basso (Bass Column).

Vocal Parts:

- Soprano:** ah! mon frere
- Alto:** ba - - - re
- Tenor:** quoi tu pourrais bar - ba - - - re
- Bass:** je pré -

Piano Part:

- ah! mon frere
- al - lons qu'on les sé - pa - re
- tends
- oui
- oui
- je pré - tends parta - ger son sort
- Mon
- O - bé - is

Dynamic Markings: *cres* (crescendo), *p* (piano), *F* (forte), *sFz* (sforzando).

Other Markings: *Col B* (Bass Column), *V^{lli}* (Voll).

Flauto

Oboi

Clar.

Corno

Corni

Fag.

Tromb.

frè - - re ne m'aban - don - ne pas mon

quoi tu pour - rais bar - ba - re

- sez qu'on les sé - pa - - re o - bé - is - -

frè - ré mon frè - re

bar - bare bar - ba - re

- sez qu'on les sé - pare o - bé - is - sez qu'on les sé - pa - re o - bé - is -

Té - mé -

Té - mé -

Té - mé -

stac

stac

stac

(Levant son baton d'une main)
et soutenant Constance de l'autre

le pre - mier qui s'avance est mort

-sez o - bé - is - -sez o - bé - is - -sez

rai - - - - re

rai - - - - re

rai - - - - re

stac

Mikeli entre traînant sa petite charrette à tonneau, il la conduit auprès de la porte du corps de garde, et la place de manière que le devant du tonneau se trouve près la grille.

Rép. Qu'ils sont tous les deux de bonne foi

Allegro

Flauto solo

Oboi

Fagotti

V^o 1^o

V^o 2^o

Alto

Constance

Bassi

PP

PP

PP

Allegro

PP uniss

PP

Est ce que les enfans d'Mikeli.

Juste

ment le

voici lui

même

Allegro

PP

First system of a musical score. It consists of six staves. The first five staves are for piano accompaniment, and the sixth is for the vocal melody. The key signature has one flat (B-flat). The tempo is marked 'P' (Piano). The vocal melody begins with the lyrics: "Eh ben! quoi qu'vous faites donc la vous autres?... j'vous croyais déjà ben loin". The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Eh ben! quoi qu'vous faites donc la vous autres?... j'vous croyais déjà ben loin

Second system of the musical score, continuing from the first. It also consists of six staves. The piano accompaniment continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal melody continues with the lyrics: "C'est qu'on nous a arrêtés mon pere Comment on vous arrêtés!". The key signature remains one flat (B-flat). The tempo is marked 'P' (Piano). The system ends with a double bar line.

C'est qu'on nous a arrêtés mon pere Comment on vous arrêtés!

Handwritten musical score for piano accompaniment, featuring ten staves (five systems of two staves each). The notation includes treble and bass clefs, key signatures (one sharp), and dynamic markings such as *fz* (forzando), *F* (forte), and *P* (piano). The music consists of various note values (whole, half, quarter, eighth notes) and rests, with some staves showing slurs and ties. The bottom of the page contains the following lyrics in French:

- tage al_lons sans tarder d'avan_tage choi_sir nos plus braves sol_dats al_lons al_

The manuscript is on aged, slightly yellowed paper.

Musical score for a piece in D major, 2/4 time. The score features multiple staves with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like 'F' (forte) and 'P' (piano). A large slur covers a section of the music. The lyrics are in French, and the piece concludes with a '2d Commandant' instruction.

- lons sanstar - der al - lons sanstar der d'avan - ta - ge choi - sir n'os plus braves sol dats Bien

2^d Commandant

Musical score for the first system. The top staves include a solo part and a woodwind section (labeled "Fagotti"). The bottom staff is the vocal line with lyrics. Dynamics include *p* (piano) and *P* (piano). The key signature has two sharps (F# and C#).

Lyrics: *tôt de six mil le du cats, a mi nous ferons le par ta ge J'au rai pour moi mil*

Additional markings: *solo*, *p*, *P*, *Fagotti*, *p*, *nikéli*, *(avec une fausse cupidité)*.

Musical score for the second system. The staves continue the vocal and instrumental parts. Dynamics include *p* (piano). The key signature remains two sharps.

Lyrics: *le du cats mil le du cats mil le du cats*

Additional markings: *p*, *uniss*.

This musical score page features six systems of staves. The first system includes five staves for Tromboni (labeled 'Trombonni'), with dynamics *fz* and *P* indicated. The second system includes five staves for Violoncelli (labeled 'Violoncelli'), with dynamics *fz*, *P*, and *uniss* indicated. The third system includes five staves for vocal soloists (labeled '1^{er} Commandant' and '2^d Commandant'), with lyrics in French. The fourth system includes five staves for vocal soloists (labeled '1^{er} Commandant' and '2^d Commandant'), with lyrics in French. The fifth system includes five staves for Violoncelli (labeled 'Violoncelli'), with dynamics *P* and *fz* indicated. The sixth system includes five staves for Violoncelli (labeled 'Violoncelli'), with dynamics *fz* and *P* indicated.

Trombonni

Violoncelli

1^{er} Commandant

2^d Commandant

Col C B

à pe... et tendant les bras

ô ciel ô ciel! a... cheve mon ou... vrage et pré...

Allons allons al... lons sans tarder davan... ta... ge al...

Allons allons al lons

fz *P* *fz* *P* *fz*

_serve Ar - _ mand du tré - pas ô ciel!...
 _ lons sans tarder d'avan - ta - ge _ choi - sir nos plus braves sol - dats al - lons allons sans tar -
 al - lons
 Col C B
 p sf p fz p fz p

Musical score for piano, measures 1-5. The score is in F major (three sharps) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with 'F' (forte) and 'P' (piano) dynamics. The bass line also has 'F' and 'P' markings. The score is divided into five measures by vertical bar lines. The first measure has a 'P' marking. The second measure has a 'P' marking. The third measure has a 'P' marking. The fourth measure has a 'P' marking. The fifth measure has a 'P' marking.

ô ciel...

- der al lonssan starder d'avan ta ge choi sir nos plus braves sol dats nos plus

Musical score for piano, measures 6-10. The score is in F major (three sharps) and 4/4 time. It features a piano accompaniment for the vocal melody. The top staff has a double bar line in each of the five measures. The bottom staff has a melody line with 'F' and 'P' markings.

Five staves of music. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff is in bass clef. Measures 1-5 are shown. Dynamics include *F* (forte), *p* (piano), and *cres* (crescendo). The fifth staff has a *cres* marking in measure 5.

Vocal line with lyrics: *bra - - ves sol - dats nos plus braves nos plus bra - ves sol - dats*. The melody is in bass clef with a key signature of two sharps.

Piano accompaniment for the vocal line. It consists of two staves in bass clef with a key signature of two sharps. The first staff has a double bar line in measure 1. The second staff has dynamics *F*, *P*, *F*, *P*, and *cres* in measures 1-5.

Oboi
Clar
Corni
Fag
Tromb

cres

P *cres*

F *F* *F* *F* *PP*

Il^{li} Col B^o

F *PP*

Bis

PP *PP*

Bis PP

ler te alerté Miké - li !... l'ins tant est fa - vo - ra - ble

Il s'élance à sa charrette il saisit le moment où la sentinelle en parcourant son poste, lui tourne le dos; il ouvre tout à coup le fond du devant de son tonneau d'où Armand se glisse furtivement et se sauve. à peine a-t-il franchi la barrière, et Mikéli remis à sa place le devant du tonneau que la sentinelle se retourne et revient sur ses pas, tout cela doit être exécuté pendant la ritourelle suivante

Bis

First system of the musical score. It includes staves for woodwinds and strings. The woodwind section (flutes, oboes, and bassoons) has a melodic line with some grace notes. The string section (violins and violas) plays a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo) and *Bis* markings.

Bis

Oboi

Fag

Second system of the musical score. It includes staves for Oboi, Fag (Bassoon), and strings. The Oboi and Fag parts have melodic lines with grace notes. The string section continues with a rhythmic pattern. Dynamics include *pp* (pianissimo) and *Bis* markings.

Oboe

Clarineti

Fagotti

*cres poco a poco**cres poco a poco**cres poco a poco**cres poco a poco**cres poco a poco*

vlli

C-B.

Third system of the musical score. It includes staves for Oboe, Clarineti, Fagotti, vlli (Violini), and C-B. (Cello/Bass). The woodwind and string sections have melodic lines. The string section has a rhythmic pattern. Dynamics include *cres poco a poco* (crescendo poco a poco) and *pp* (pianissimo) markings.

Andantino
Flauto solo

Flauto solo

Andantino

Flauto solo

Corn

Tromba

Fagotti

Oboi

Clarinet

Fagotto

Vclli

Mikeli

Il est sau_vé l'homme au man_teau non ja_mais ja _ mais ô mon cher ton_

neau tu ne me fus si profi_table je l'ai sau_vé l'homme au man_teau je l'ai sau_vé je l'ai sau_vé

- vé ah ah ah ah ah ah ah ah ah ah vraiment le tour est im-pay - a - ble ah ah ah

Musical notation includes treble and bass staves with notes, rests, and dynamic markings: *sf*, *p*, *sf*, *p*. The piano part includes a section labeled *8^a Bassa*.

ah ah ah ah ah ah ah vraiment le tour est im-pay - a - ble

Musical notation includes treble and bass staves with notes, rests, and dynamic markings: *sf*, *p*, *sf*, *p*. The piano part includes a section labeled *8^a Bassa*. The tempo changes to **Allegro** at measure 9.

Allegro

Musical score for a choral and orchestral piece, page 222. The score includes staves for voices and various instruments, with lyrics in French.

The score is written in G major (one sharp) and 4/4 time. It features a choral ensemble with Soprano, Alto, Tenor, and Bass parts, and an orchestra including Oboes, Clarinets, Bassoons, and Cymbals.

The lyrics are:

al - lez al - lez al - lez mar - chez en di - li - gen - ce al - -
 al - lons al - lons al - lons mar - chons en di - li - gen - ce al - -
 al - lons al - lons al - lons mar - chons en di - li - gen - ce al - -
 al - lons al - lons al - lons

The score includes dynamic markings such as *Col Oboi*, *uniss*, and *Col C B*.

Handwritten musical score on ten staves, organized into four systems of two staves each. The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The lyrics are written below the staves.

System 1 (Staves 1-2):
Staff 1: Treble clef, contains musical notation.
Staff 2: Treble clef, contains musical notation.
Lyrics: - lez mar - chez al - lez al - lez mar - chez mar -

System 2 (Staves 3-4):
Staff 3: Treble clef, contains musical notation.
Staff 4: Bass clef, contains musical notation.
Lyrics: - lons mar - chons al - lons al - lons mār - chons mar -

System 3 (Staves 5-6):
Staff 5: Treble clef, contains musical notation.
Staff 6: Bass clef, contains musical notation.
Lyrics: - lons mar - chons al - lons al - lons mar - chons mar -

System 4 (Staves 7-8):
Staff 7: Treble clef, contains musical notation.
Staff 8: Bass clef, contains musical notation.
Lyrics: (No lyrics present on this system)

Mikeli
 (à part)
 Sauve mon dieu! ces deux tendres E. pour je n'veux qu'ça pour ma récom-
 - chez en di - li - gence
 - chons en di - li - gence
 Observons tous le
 avec les Basses Tailles
 avec les Basses Tailles
 avec les Basses Tailles
 Ob - servons tous le plus profonds!
 Observons tous le
 Col C B
 pizz
 PP

-- pen -- -- ce

plus profond si_lence ob_servez tous le plus profond si_lence il est à vous

lence ob_servons tous le plus profond si_lence il est à nous il est à

ob

plus profond si_lence ob

FF

Violin I: *FF* (measures 1-2), *F* (measures 3-4), *P* (measures 5-6)

Violin II: *F* (measures 1-2), *P* (measures 3-4), *sfz* (measures 5-6)

Viola: *F* (measures 1-2), *P* (measures 3-4), *sfz* (measures 5-6)

Cello: *F* (measures 1-2), *P* (measures 3-4), *sfz* (measures 5-6)

Double Bass: *F* (measures 1-2), *P* (measures 3-4), *sfz* (measures 5-6)

Woodwinds: *Col Oboi* (measure 3)

sil resis_tait sil fe_sait vi_o_lence

Violin I: *F* (measures 13-14), *sfz* (measures 15-18)

Violin II: *F* (measures 13-14), *sfz* (measures 15-18)

Viola: *F* (measures 13-14), *sfz* (measures 15-18)

Cello: *F* (measures 13-14), *sfz* (measures 15-18)

Double Bass: *F* (measures 13-14), *sfz* (measures 15-18)

Vocal: *nous il faut qu'a l'instant même il tombe sous nos coups*

Violin I: *Fort arco* (measures 19-20), *FP* (measures 21-22), *F* (measures 23-24)

Violin II: *FP* (measures 19-20), *FP* (measures 21-22), *F* (measures 23-24)

Viola: *FP* (measures 19-20), *FP* (measures 21-22), *F* (measures 23-24)

Cello: *FP* (measures 19-20), *FP* (measures 21-22), *F* (measures 23-24)

Double Bass: *FP* (measures 19-20), *FP* (measures 21-22), *F* (measures 23-24)

Vocal: *Fort arco* (measures 19-20), *FP* (measures 21-22), *F* (measures 23-24)

Musical score for piano and voice, measures 1-6. The piano part features complex chords and arpeggios in the right hand, with some left-hand accompaniment. Dynamic markings include F, P, sF, FP, and Col B. The vocal line is present in measures 1-3.

s'il fe - sait s'il fe - sait vi - o - lence

Al -

Musical score for piano and voice, measures 7-12. The piano part continues with arpeggiated figures. The vocal line enters in measure 7 with the lyrics "oui, oui, il faut qu'à l'instant même il tombe sous nos coups".

oui, oui,

il faut qu'à l'instant même il tombe sous nos coups

al -

FP

FP

FP

F

ff

lez mar - chez mar - - chez en di - li - gen - ce al - - lez mar - -

Col Oboi

Mikéli

Sauve ô mon

chez al - lez al - lez mar - chez mar - chez en di - li - gence

chons al - lons al - lons mar - chons mar - chons en di - li - gence

P

#0

P

P

dieu ces deux tendres E pour je n'veux qu'ça pour ma recom - pen - - - ce
 observons tous le plus profond si - lence ob -
 ob - servons tous le plus profond si - len - ce - ob -
 observons tous le plus profond si - lence ob -

solo
 uniss Col Clar.
 Col C. B.
 p
 piz
 sotto voce
 sotto voce
 sotto voce
 Col C. B.
 pp piz

The first system of the musical score consists of eight measures. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a rhythmic style with eighth and sixteenth notes. The first two staves have a melody, while the bottom two staves have a bass line. The first measure has a double bar line, and the last measure has a double bar line.

The second system of the musical score consists of eight measures. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a rhythmic style with eighth and sixteenth notes. The first two staves have a melody, while the bottom two staves have a bass line. The first measure has a double bar line, and the last measure has a double bar line.

servez vous le plus profond si lence il est à vous il est à vous allons marchons.

nous allons marchons

The third system of the musical score consists of eight measures. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a rhythmic style with eighth and sixteenth notes. The first two staves have a melody, while the bottom two staves have a bass line. The first measure has a double bar line, and the last measure has a double bar line.

servons tous le plus profond si lence il est à nous il est à nous marchons

PP

lez mar-chez il est à vous ob-servons tous le plus profond si-lence ob-
lons nous

lons mar-chons il est à nous al-lons mar-chons al-lons mar-chons ob-

lons mar-chons il est à nous al-lons mar-chons al-lons mar-chons ob-

lons mar-chons il est à nous al-lons mar-chons al-lons mar-chons ob-

lons mar-chons il est à nous al-lons mar-chons al-lons mar-chons ob-

lons mar-chons il est à nous al-lons mar-chons al-lons mar-chons ob-

Musical score for the first system. The score consists of eight staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The seventh staff is a treble clef with a key signature of two sharps. The eighth staff is a bass clef with a key signature of two sharps. The lyrics "C'est moi" are written above the third staff. The word "Mikeli" is written below the eighth staff.

sauvé mon

Musical score for the second system. The score consists of two staves. The first staff is a bass clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The lyrics "servez tous le plus profond si - len - - ce" are written below the first staff. The word "silence" is written below the second staff.

silence

Musical score for the third system. The score consists of two staves. The first staff is a bass clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The lyrics "servons tous -" are written below the first staff.

Musical score for the fourth system. The score consists of two staves. The first staff is a treble clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The lyrics "ser-vons tous le plus profond si - len - - ce al - lons mar - chons il est a nous" are written below the first staff.

Musical score for the fifth system. The score consists of two staves. The first staff is a bass clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The lyrics "P" and "F arco" are written below the first staff.

dieu ces deux tendres E - poux sauve ô mon dieu ces deux tendres E - - poux

sotto voce *sotto voce*

allons marchons il est à nous allons mar - chons il est à

sotto voce

silence

so

tr

pp uniss

sotto voce

Si - len - ce

al - lons marchons

nous al - lons marchons

sotto voce

si - len - - - - ce

sotto voce

si - len - - - - ce

sotto voce

si - len - - - - ce

Col C. B.

PP

tr

solo
 PP solo
 Col Obsi
 PP
 Fagotti PP
 Col B
 PP
 Tous les Soldats défilent devant le 1^{er} Commandant et suivent Mikéli qui traîne sa
 charrette, le 1^{er} Commandant rentre au corps de garde
 piz PP V^{lli} Col B.
 piz PP

P
 PP
 tr

First system of a musical score, measures 1-10. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#). The first five measures are marked with a double bar line and a repeat sign. The sixth measure begins with a piano (p) dynamic. The seventh measure has a pianissimo (pp) dynamic. The eighth measure has a piano (p) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Second system of a musical score, measures 11-20. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#). The first five measures are marked with a double bar line and a repeat sign. The sixth measure begins with a piano (p) dynamic. The seventh measure has a pianissimo (pp) dynamic. The eighth measure has a piano (p) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Tromboni" is written above the sixth measure. The word "arco" is written below the eighth measure. The word "pizz" is written below the tenth measure.

INTRODUCTION DU 3.^{me} ACTE.N^o 10All^o non tanto.

Oboi

Clarineti

Corni in re

Fagotti

V^o I^oV^o 2^o

Alto

Violoncelli

C. Basso

Oboi
 Clarineti
 Corni in re
 Fagotti
 V^o I^o
 V^o 2^o
 Alto
 Violoncelli
 C. Basso

All^o non tanto.
 F
 F
 F
 F
 P
 uniss
 P
 Col B^o
 Col B^o
 All^o non tanto.
 F

Corni
 Fagotti
 solo
 soli
 PP
 P
 PP

Corno solo

Musical score for Corno solo, measures 1-10. The score is written on a grand staff with two staves. The key signature is one sharp (F#). The tempo is Andantino. The score features a variety of musical notations, including eighth notes, quarter notes, and half notes, with some measures containing rests. A "uniss" marking is present in measure 7. The piece concludes with a "P" (piano) dynamic marking in measure 10.

Flauto solo

Musical score for Flauto solo, measures 1-10. The score is written on a grand staff with two staves. The key signature is one sharp (F#). The tempo is Andantino. The score features a variety of musical notations, including eighth notes, quarter notes, and half notes, with some measures containing rests. A "dol" (dolce) marking is present in measure 7. The piece concludes with a "P" (piano) dynamic marking in measure 10.

Additional markings and dynamics include:

- Andantino
- ad libitum
- Oboi
- Clarineti
- Corno
- Col Oboi
- P
- dol

1^{er} mouvement

Oboi *mf*

Clar *mf*

1^{er} mouvement

1^{er} mouvement

Vlli. Cel. B

Flautino solo, *pp*

Oboi *mf*

Clar *mf*

a poco a poco

cres

a poco a poco

cres

cres

p

cres

p

[illegible]

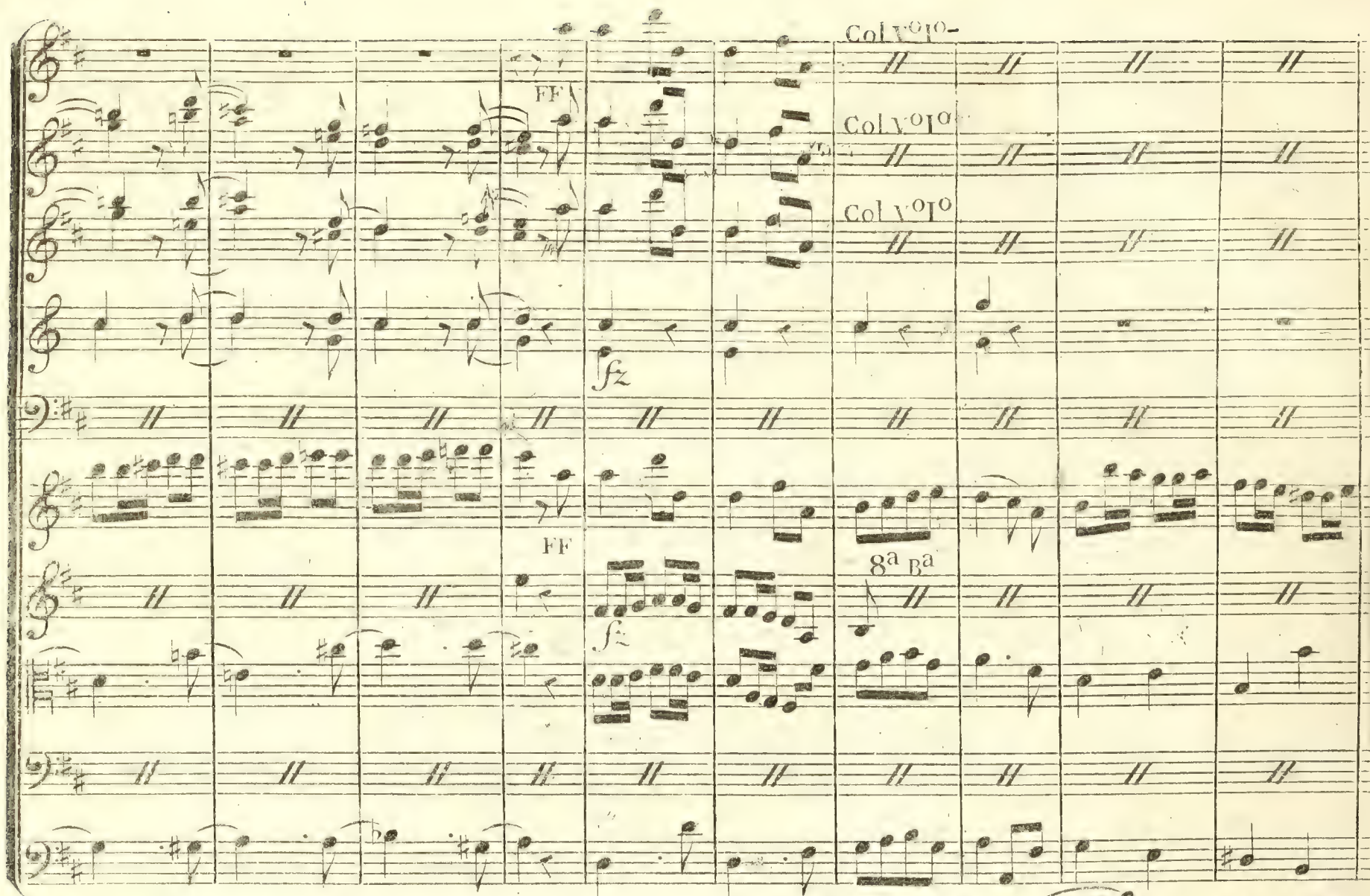
This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, with the following instruments and parts visible:

- Oboi**: The top staff, featuring a melodic line with various notes and rests.
- Cla**: Clarinet, the second staff, mirroring the Oboi's melodic line.
- Corni**: Horns, the third staff, also mirroring the melodic line.
- Strings**: The bottom four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) are marked with double bars (//), indicating they are silent or playing a sustained note.

The score includes various musical notations, including notes, rests, and dynamic markings. The word *solo* appears above the Oboi and Corni staves in the fourth measure. Dynamic markings include *p* (piano) and *pp* (pianissimo) in the eighth measure.

First system of musical notation, measures 1-8. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the first staff has a *p* (piano) marking. The second measure of the third staff has a *solo* marking. The fourth measure of the third staff has a *p* marking. The notation is complex, with many notes and rests, and some measures contain multiple staves.

Second system of musical notation, measures 9-16. The score continues from the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the first staff has a *p* marking. The second measure of the first staff has a *cres* marking. The third measure of the first staff has a *cres* marking. The fourth measure of the first staff has a *cres* marking. The fifth measure of the first staff has a *cres* marking. The sixth measure of the first staff has a *cres* marking. The seventh measure of the first staff has a *cres* marking. The eighth measure of the first staff has a *cres* marking. The notation is complex, with many notes and rests, and some measures contain multiple staves.



Col VOIO-
Col VOIO
Col VOIO
ff
fz
ff
8^a Ba

This system contains the first eight measures of the score. It features a complex arrangement of staves with various musical notations, including treble and bass clefs, key signatures, and dynamic markings such as *ff* and *fz*. The text "Col VOIO-" appears at the top right, and "8^a Ba" is written below the sixth measure.



uniss
Col Violoncello
Col Violoncello

This system contains the next eight measures of the score. It continues the musical notation from the first system, with additional text labels "uniss", "Col Violoncello", and "Col Violoncello" appearing on the right side of the staves.

The first system of the musical score, measures 1-8, features a complex arrangement of staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is a grand staff (treble and bass clef) with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in treble clef with a key signature of one sharp. The sixth staff is in bass clef with a key signature of one sharp. The seventh staff is in bass clef with a key signature of one sharp. The eighth staff is in bass clef with a key signature of one sharp. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics "On lève le Rideau" are written above the seventh staff, starting at measure 3.

The second system of the musical score, measures 9-16, continues the musical arrangement. The staves are similar to the first system. The lyrics "On lève le Rideau" are written above the seventh staff, continuing from measure 3. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking "p" (piano) is present in measures 10, 11, 12, 13, 14, 15, and 16.

Andantino solo

Andantino

pp

Andantino

p

pp

p

pp

p

Col B^o

pp

Andantino

p

pp

CHOEUR DE VILLAGEOIS

Qui puisse vous acquitter avec lui

N^o II

Obœi.

Clarineti.

Corni in la.

Fagotti.

V^o I^o.V^o 2^o.

Alto.

Violoncelli.

Andantino

Col Obœi

p

pp

pp

Andantino

pp

pp

This page of musical notation is a score for a piano piece, likely in the key of D major (indicated by two sharps). The score is organized into five systems, each containing five staves. The notation includes various musical elements:

- Staff 1 (Treble Clef):** Features a melodic line with notes and rests. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando).
- Staff 2 (Treble Clef):** Continues the melodic line, with *sfz* markings.
- Staff 3 (Treble Clef):** Continues the melodic line, with *sfz* markings.
- Staff 4 (Bass Clef):** Features a bass line with notes and rests. Dynamic markings include *ff* and *p* (piano). It also includes fingerings (e.g., 6) and slurs.
- Staff 5 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 6 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 7 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 8 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 9 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 10 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 11 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 12 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 13 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 14 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.
- Staff 15 (Bass Clef):** Continues the bass line, with *sfz* and *p* markings.

The notation is dense, with many notes and rests, and includes various musical symbols such as slurs, fingerings, and dynamic markings. The overall style is that of a classical piano score.

Flauto solo

Oboi

Clar

Corni

doux

tous les dessus
doux

Jeunes fil_let_tes et Berge_ret_tes de ce ha _ meau

sotto voce

Jeunes fil _ _ let _ _ _ _ _ tes

sotto voce

Jeu _ nes fil _

sotto voce

Jeunes fil _ let _ _ _ _ tes

P

Violins I and II: Treble clef, D major key signature. The melody is characterized by eighth-note patterns and slurs.

Oboe: Treble clef, D major key signature. The part begins with a double bar line and then follows the vocal melody.

Flutes: Treble clef, D major key signature. The part follows the vocal melody.

Clarinets: Treble clef, D major key signature. The part follows the vocal melody.

Bassoons: Treble clef, D major key signature. The part follows the vocal melody.

Cello/Double Bass: Bass clef, D major key signature. The part follows the vocal melody.

Vocal parts (Soprano, Alto, Tenor, Bass): Treble and Bass clefs, D major key signature. The lyrics are in French.

Lyrics:

- let - tes et Berge - ret - tes de ce ha - meur vienent suivant l'u - sa - ge fê - ter le mari - a - ge d'An -

et Berge - ret - - - tes de

- let - tes et Berge - ret - tes de

et Berge - ret - - - tes de

gélina d'An-gélinad'An-to-ni - o viennent suivant l'u - sa - - ge fêter le mari - a

sotto voce

sotto voce

sotto voce

[illegible]

This page of a musical score is for a vocal ensemble, likely a quartet or quintet, with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for the vocal parts and piano accompaniment. The lyrics are in French and are written below the vocal staves.

The score includes several dynamic markings: *sfz* (sforzando), *p* (piano), and *sfz* (sforzando). The lyrics are: "d'An-géli-na d'An-to-ni-o ac-cep-te ces deux".

The piano accompaniment includes a section marked "Col B°" (Cello/Bass) and a section marked "P toujours" (Piano always).

Oboi

Fagotti

Tour - te - rel - les ce sont les I - ma - ges fi - del

Oboi

les de la constance et de l'a - mour ah! puis - se

tu jus - qu'à ton der nier jour jus - qu'à ton der nier jour ai -

The first system of the musical score consists of five measures. It features a vocal line with lyrics and several instrumental staves. The vocal line has lyrics: "tu jus - qu'à ton der nier jour jus - qu'à ton der nier jour ai -". The instrumental staves include a piano (P) and a forte (sfz) section, with a sixteenth note (6) indicated in the first measure of the piano section.

Flauto solo

Oboi

Corni

mer comme el - - les ai - mer ai - mer comme el - - les

The second system of the musical score consists of five measures. It features a vocal line with lyrics and several instrumental staves. The vocal line has lyrics: "mer comme el - - les ai - mer ai - mer comme el - - les". The instrumental staves include a Flauto (Flute) solo, Oboi, and Corni (Horn) section, with a piano (P) and a forte (sfz) section, and a sixteenth note (6) indicated in the first measure of the piano section.

Oboi

p

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

sfz *sfz* *sfz* *sfz* *sfz*

ah puisse tu jus-qu'à ton dernier jour jus-qu'à ton dernier

Flauti

Oboi

Corni

pp

sfz *p* *sfz* *p* *sfz* *p*

sfz *sfz* *sfz*

jour ai-mer comme el...les aimer aimer comé el...les

Musical score for the first system. It includes vocal staves and piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked **P** (Piano). The lyrics are: *ô douce i vres se ô mo ment.... pleindap pas*.

Musical score for the second system. It continues the vocal and piano parts from the first system. It includes a **Clarinetto** part. The tempo is marked **P** (Piano). The lyrics are: *ô mo ment plein d'ap pas An to ni o An to ni o n'ar ri ve*.

I^r mouvement

Flauto solo

Oboi soli 1^{re} P

Clar soli 1^{re} P

Corni PP 1^o PP

1^r mouvement

tous les dessus

pas jeunes fil-let-tes et bergerettes de ce ha-meau

Haute contre sotto voce

Basse taille sotto voce

jeunes fil-let-tes

jeunes fil-

P

I^r mouvement

jeunes fil_let_tes et berge-ret_tes de ce ha-meau viennent suivant l'u-sa-ge

...tes et berge-ret...tes de ce ha-meau

jeunes fil_let_tes et berge-ret_tes de ce ha-meau.

_let _tes et berge _ret _tes de ce ha-meau

fêter le mari - a - ge d'An - geli - na d'An - geli - na d'An - to - ni - o viennent sui - vant l'u -

sotto voce
viennent suivant l'u - sa - - - ge

sotto voce
vien - nent sui - vant l'u -

sotto voce
vien

p

p

Col Oboi

cres *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

- sa - ge fê - ter le mari - a - ge d'An - ge - li - na d'An - to - ni - o F d'An - ge - li -

fê - ter le mari - a - ge d'An - ge - li - na F

- sa - ge fê - ter le mari - a - ge F

- sa - ge fê - ter le mari - a - ge d'An - ge - li - na d'An - to - ni - o F

cres Col C. B.

Marche con moto

[illegible]

V^o I^o
 pp
 sotto voce
 Quel bruit sou - dain se fait en - tendre
 sotto voce
 Quel
 sotto voce
 Quel
 sotto voce
 Quel
 Ob
 p
 Cla
 p
 Fag
 P
 Col B^o
 cres
 cres
 V^o 2^o
 pp
 uniss
 Sémos
 C'est u - ne troupe de sol - dats
 cres
 Angéline
 vers not' vil-
 cres

Flautino

Col V^o I^o

Corni in Fa

Tromb

la ge dirigent leurs pas

(On apperçoit un détachement à la tête du quel est le I^r Commandant.
ainsi que les deux Soldats des actes précédents ils traversent
au fond du Théâtre)

Sémios

Col V^o I^o

Col V^o I^o

Sémos

Sur la grand place i vont se rendre

Al - lons recevoir ces Sol

Al - lons

Al - lons

Al - lons

Al - lons

Al - lons

This image shows a page from a musical score, likely for a symphony or concert band. The page contains ten systems of staves. Each system typically consists of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a double bar line (//) in the first three staves. The second system has a double bar line in the first three staves. The third system has a double bar line in the first three staves. The fourth system has a double bar line in the first three staves. The fifth system has a double bar line in the first three staves. The sixth system has a double bar line in the first three staves. The seventh system has a double bar line in the first three staves. The eighth system has a double bar line in the first three staves. The ninth system has a double bar line in the first three staves. The tenth system has a double bar line in the first three staves. The notation is in a historical style, with some symbols that are not standard in modern notation. The page is numbered 11 in the bottom right corner.

- dats

Al - - lons recevoir ces sol - dats

[illegible]

The Bird Song
George F. Root
Op. 12, No. 1

3/4

Key Signature: One Sharp (F#)

Time Signature: 3/4

Tempo/Marking: P (Piano)

Instrumentation: Treble and Bass Staves

Structure: 7 Measures

Notes: The score is a short piece for piano. It begins with a treble staff containing a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (B2, D3, F#2). The melody in the treble staff consists of a series of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of eighth and sixteenth notes. The piece ends with a final chord in the treble staff (D4, F#4, A4) and a bass staff (B2, D3, F#2).

Oboi

Clar

Fag

pp

pp

pp

p

p

This is a page from a musical score, likely for a symphony orchestra and vocal soloist. The score is written in 4/4 time, key of D major (indicated by two sharps), and marked "Moderato".

The staves are arranged as follows from top to bottom:

- Flute:** Labeled "Grande Flute".
- Oboe:** Labeled "Cboip^{1^o}".
- Clarinet:** Labeled "Clar".
- Horns:** Labeled "Corni".
- Violins:** Two staves.
- Violas:** One staff.
- Cellos/Double Basses:** Two staves.
- Vocal Soloist:** Labeled "Angelina".

The vocal line includes the lyrics: "An - to - ni - o nar - ri - ve pas".

The score includes various musical notations such as notes, rests, and dynamic markings (p, sfz, pp). The page is numbered "11" in the bottom right corner.

L'absence de l'aigle et le besoin que va lui devenir.

Sostenuto assai. MELODRAME N° 12.

FLAUTI.
CORNİ in Mi b
FAGOTTI.
VIOLINI con Sordini.
VIOLINI senza Sordini.
ALTO.
ARMAND.
Vlli Soli.

p
pp Solo
pp
pp
pp
pp

Sostenuto assai.

Solo
pp
Solo
pp
Armand
pp

personne... il fait une chaleur
dans le creux de cet arbre
Ah! respirons un moment.

pp

Musical score for the first system, featuring vocal and piano parts. The lyrics are in French. The piano part includes dynamic markings *p* and *pp*.

O ma constance que vas-tu
 devenir au milieu des dan-
 gers qui t'environnent ?...

Musical score for the second system, continuing the vocal and piano parts. The lyrics are in French. The piano part includes dynamic markings *pp* and *p*.

veille sur elle, ô providence !
 je la dépose dans ton sein.

Mais on vient...
 Rentrions !
 Il se cache de nou-
 veau dans l'arbre.

p *vll et C-B.*

A lui procurer quelques forces; il doit en avoir grand besoin....

MORCEAU D'ENSEMBLE N°13

Sostenuto.

FLAUTO	
OBOI.	
CLARINETTI.	
CORNI in Fa.	
FAGOTTI.	
TROMBONE.	
VOLINO 1°	
VOLINO 2°	
ALTO.	
CONSTANCE.	<p>Prenons bien garde à n'être vue de personne.</p> <p>Elle va jusqu'à l'arbre regarde de tous côtés et revient à son panier.</p> <p>Le moment me paraît favorable donnons lui le signal convenu.</p> <p>Elle frappe trois fois dans ses mains; Armand ne répond point.</p> <p>(Premier silence général.)</p>
ARMAND et ANTONIO.	
1 ^r . COMMAND ^t .	
1 ^r . et 2 ^d . SOLDAT.	
Chœur de Soldats.	
ANGÉLINA avec les dessus.	
Chœur de Villageois.	
SÉMOS avec les Basses taillées.	
VOLONCELLI.	
CONTRA-BASSO.	

Sostenuto.

Elle s'approche de l'arbre
 et frappe encore trois fois
 dans ses mains.
 (Second silence général.)

Eh bien? est-ce qu'il
 ne m'entend pas?

Que ce si... lence est ef... fra-

yant ce serait-il laissé sur-pren... dre approchons

pizz. pp arco. pp arco... pizz.

[illegible]

This page of a musical score is for a piano and voice. It consists of ten staves. The top four staves are for the piano, with treble and bass clefs. The bottom four staves are for the voice, with a single bass clef. The music is in 2/4 time. The lyrics are in French. The piano part features a melody with many beamed sixteenth notes. The voice part has lyrics that are partially obscured by the piano's melody. The score includes dynamic markings like "pp" and "cresc.", and performance instructions like "pizz".

The lyrics are:

Elle approche encore
 de l'arbre et se trouve
 tout à coup saisie par
 les deux soldats.

je n'y puis rien compren-dre

Pressiez un peu.

Allegro.

Constance

Armand au secours au secours

(Se débattant et d'une voix étouffée.)

quoi vous a-

Comand^t.

1^r Sold.: Sotto voce.

2^d Sold.: Si lence ou c'est fait de ta vi...e, Si lence ou c'est fait de tes jours.

Unis.

Allegro.

Si...

Constance se débat entre les mains des deux soldats qu'elle entraîne vers le milieu du Théâtre. Pendant ce tems-là on apperçoit Armand qui sort de l'arbre ses pistolets à sa main; et au moment où les soldats emportent dans les bois Constance alors évanouie, il s'élance entre eux deux.

Allegro.

vez... la barba-ri... e... la barba-ri... e...

(Elle s'évanouit.)

Armand

Arret-tez scé-le...

si-len-ce... tu ne nous é-cha-pe-ras pas non non

cresc.

cresc.

cresc.

Recit.

Col C B.

Unis

double cordes

Recit.

Recit.

rats

Antonio met un genou à terre; soutient sur l'autre
Constance dont la tête se trouve appuyée sur son sein;
et tient en joue de chaque main les deux soldats, ter-
rassés, et stupefaits. Sémios, Antonio, Angéline, le Com-
mand, tous les soldats, et le Village accourent à ce
tumulte; chacun deux se groupe, et reste immobile.
(Tableau général.)

1^r Comd^{te} Recit.

Que vous ont fait ces deux sol.

Recit.

Col C B.

Recit.

Musical score for voice and piano, page 276. The score is in 3/4 time and features a vocal line and piano accompaniment.

Tempo: Moderato.

Instrumentation: Voice (Armand), Piano (P), and Cello/Double Bass (C-B).

Lyrics:

Armand
Sans moi leur audace effrénée accablait... cette infor-tu-

Il veut dire
mon Epouse.

Armand abandonnant son attitude
et ne s'occupant plus que de Con-
stance que Semos, Antonio et An-
gelina lui aident à soutenir.

Performance Notes:

- Armand: *Recit.*
- Piano: *F*, *P*, *Col. C-B*
- Cello/Double Bass: *F*, *P*, *Col. C-B*

Allegro.

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First system (measures 1-8): Piano part with treble and bass staves. Treble staff has notes with dynamics *F* and *F P*. Bass staff has notes with dynamics *F* and *P*. The word *Allegro.* appears between the staves. The orchestra part (measures 9-16) includes strings and woodwinds. Dynamics *p* and *cresc.* are indicated.

Second system (measures 17-24): Continuation of the piano and orchestra parts. Dynamics *F* and *P* are present in the piano part. The word *Allegro.* appears again. The orchestra part continues with *cresc.* markings.

Third system (measures 25-28): Vocal part for the 1st Commandant. The lyrics are: "A un geste du Commandant les deux Soldats sortent confondus et escortés."

Fourth system (measures 29-32): Vocal part for the Chœur des Soldats. The lyrics are: "Il faut qu'à l'ins...tant". Dynamics *Sotto voce.* and *Allegro.* are indicated.

Fifth system (measures 33-36): Continuation of the Chœur des Soldats part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Sixth system (measures 37-40): Continuation of the Chœur des Soldats part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Seventh system (measures 41-44): Vocal part for Angelina et les Filles du Village. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Eighth system (measures 45-48): Continuation of the Angelina et les Filles du Village part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Ninth system (measures 49-52): Continuation of the Angelina et les Filles du Village part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Tenth system (measures 53-56): Continuation of the Angelina et les Filles du Village part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Eleventh system (measures 57-60): Continuation of the Angelina et les Filles du Village part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

Twelfth system (measures 61-64): Continuation of the Angelina et les Filles du Village part. The lyrics are: "Mais quel est donc cet in...con...nu." Dynamics *Sotto voce.* and *Allegro.* are indicated.

278

Corn: *SF* *F* *Ad - libitum.* 1^{er} Mouvement

Fag: *SF* *F* *Ad - libitum.* 1^{er} Mouvement

Armand. *F* *F* *Ad - libitum.* 1^{er} Mouvement

Antonio. (à demi voix.) et qu'importe qui je puisse être. 1^{er} Mouvement

le malheureux il est per-du

même il se fas... se connaître. *Vlll.* *Tutti.* *Ad - libitum.* *Vlll.* quels

clar *F* *P* *F* *SF*

PP *PP* *PP* *PP* *PP* *PP*

je me nomme.....

(Il tire le signalent de sa poche)

traits et quels pressentiment votre nom... ch

SF *> PP* *SF* *> PP* *SF* *> PP* *SF* *> PP* *SF* *> PP* *SF* *> PP*

Flauti

Oboi

Clarineti

Tromboni

Armand

je suis je suis ...

bien

Armand Armand Armand

Armand Armand Armand

Armand Armand Armand

Armand Armand Armand

Armand

Armand Armand

Armand Armand

Armand Armand

Tutti

SF > PP SF > PP SF > PP F

20

P

SF P

oui soldat oui je suis Armand cé-le-bre dans le parle-il est per-du

Sotto voce quel sin-gu-lier

Sotto voce quel sin-gu-lier

Sotto voce quel sin-gu-lier

Sotto voce quel sin-gu-lier

SF P

mon chër Ar... mand il est perdu. ô ra - ge... ô remords... ô tour... ment

quel sin... gu... lier é... vé... ne... ment.

quel sin... gu... lier é... vé... ne... ment.

quel sin... gu... lier é... vé... ne... ment.

quel sin... gu... lier é... vé... ne... ment.

musical score with lyrics: ment.... ô re-mords.... ô tourment je t'ai per-du mon cher Arnand je t'ai per-du monde Ar-

musical notation includes staves for vocal parts and piano accompaniment, with dynamic markings such as *p*, *sf*, *cresc.*, *f*, and *Solo*.

Musical score for instruments and voices, measures 1-4. The score includes staves for various instruments and vocal parts. Dynamic markings include *f* and *ff*. A section labeled "Col B" is indicated with a double bar line.

Musical score for voices, measures 5-6. The lyrics are: "mand. oui sol... dats oui je suis Ar... il est per... du mon cher Ar...".

Musical score for voices, measure 7. The lyrics are: "fin nous te...". A note above the staff reads: "Avec les Basses-tailles du chœur de Solists."

Musical score for voices, measures 8-9. The lyrics are: "en... fin nous tenons cet Armand nous tenons cet Armand...".

Musical score for voices, measures 10-11. The lyrics are: "fin nous tenons cet Armand nous tenons cet Armand...".

Musical score for voices, measures 12-13. The lyrics are: "quoi c'est la ce célèbre Armand...".

Col B

je tai per-du je tai per-du

mand je suis Ar-mand je suis Ar-mand

mand il est per-du il est per-du

mand ah quel heu-reux é...vé...né...ment ah quel heu-reux é...vé...né...ment

mand ah quel heu-reux é...vé...né...ment ah quel heu-reux é...vé...né...ment

mand ah quel heu-reux é...vé...né...ment ah quel heu-reux é...vé...né...ment

mand quel sin-gu-lier é...vé...né...ment quel sin-gu-lier é...vé...né...ment

mand quel sin-gu-lier é...vé...né...ment quel sin-gu-lier é...vé...né...ment

mand quel sin-gu-lier é...vé...né...ment quel sin-gu-lier é...vé...né...ment

mand quel sin-gu-lier é...vé...né...ment quel sin-gu-lier é...vé...né...ment

ah quel fu_neste é_vé_ne_ ment.
 ah quel heu_reux é_vé_ne_ ment.
 ah quel heu_reux é_vé_ne_ ment.
 ah quel heu_reux é_vé_ne_ ment.
 quel sin_gu_lie_r é_vé_ne_ ment.
 quel sin_gu_lie_r é_vé_ne_ ment.
 quel sin_gu_lie_r é_vé_ne_ ment.
 quel sin_gu_lie_r é_vé_ne_ ment.
 quel sin_gu_lie_r é_vé_ne_ ment.

P
 p
 sf p
 o ra_ge o re_
 vlli
 sf

mand je t'ai per-du mon cher Ar-mand

oui sol -

il est per-

en-fin nous te.

Avec les Basses-tailles du chœur de soldats

en-fin nous tenons cet Ar-

en-fin nous tenons cet Armand nous tenons cet Ar-mand

en-fin nous tenons cet Armand nous tenons cet Ar-mand

quoi cest

quoi cest

quoi cest la ce célèbre Ar... mand

quoi cest la ce célèbre Ar... mand

je tai per... du je tai per...

dats oui je suis Ar... mand je suis Ar... mand je suis Ar...

du mon cher Ar... mand il est per... du il est per...

mand nous tenons cet Armand ah quel heu...reux é...vé...ne...ment ah quel heu...reux é...vé...ne...

nous tenons cet Armand ah quel heu...reux é...vé...ne...ment ah quel heu...reux é...vé...ne...

nous tenons cet Armand ah quel heu...reux é...vé...ne...ment ah quel heu...reux é...vé...ne...

la ce célèbre Ar...mand quel sin...gu...lier é...vé...ne...ment quel sin...gu...lier é...vé...ne...

la ce célèbre Ar...mand quel sin...gu...lier é...vé...ne...ment quel sin...gu...lier é...vé...ne...

ce célèbre Ar...mand quel sin...gu...lier é...vé...ne...ment quel sin...gu...lier é...vé...ne...

ce célèbre Ar...mand quel sin...gu...lier é...vé...ne...ment quel sin...gu...lier é...vé...ne...

du je t'ai per... du je t'ai per...

mand

du' ah quel fu-neste é-ve-ne-ment il est per-

ment ah quel heureux é-ve-ne-ment en-fin nous te-

ment ah quel heureux é-ve-ne-ment en-fin nous te-

ment quel sin-gu-lier é-ve-ne-ment c'est la oui c'est

ment quel sin-gu-lier é-ve-ne-ment c'est la oui c'est

ment quel sin-gu-lier é-ve-ne-ment c'est la oui c'est

ment quel sin-gu-lier é-ve-ne-ment c'est la oui c'est

P

du mon cher Ar... mand je t'ai per... du mon cher Ar... mand mon cher Ar...

du mon cher Armand il est per... du

nous nous te nons cet Armand en fin nous te nons nous te
 nous nous te nons cet Armand en fin nous te nons nous te
 nous nous te nons cet Armand en fin nous te nons nous te
 la oui cest la cet Armand cest la oui cest la oui cest
 la oui cest la cet Armand cest la oui cest la oui cest
 la oui cest la cet Armand cest la oui cest la oui cest
 la oui cest la cet Armand cest la oui cest la oui cest

Col. Oboi

Col. B

Unis

mand

ah quel fu_neste é_vé_ne_ment ah quel fu_neste é_vé_ne

nous nous tenons cet Ar_mand ah quel heu_reux é_vé_ne_ment ah quel heu_reux é_vé_ne

nous nous tenons cet Ar_mand ah quel heu_reux é_vé_ne_ment ah quel heu_reux é_vé_ne

nous nous tenons cet Ar_mand ah quel heu_reux é_vé_ne_ment ah quel heu_reux é_vé_ne

la oui c'est la cet Ar_mand quel sin_gu_lier é_vé_ne_ment quel sin_gu_lier é_vé_ne

la oui c'est la cet Ar_mand quel sin_gu_lier é_vé_ne_ment quel sin_gu_lier é_vé_ne

la oui c'est la cet Ar_mand quel sin_gu_lier é_vé_ne_ment quel sin_gu_lier é_vé_ne

la oui c'est la cet Ar_mand quel sin_gu_lier é_vé_ne_ment quel sin_gu_lier é_vé_ne

je tai per... du je tai per... du mon cher Ar... mand je tai per...

ment il est per... du mon cher Armand

ment en... fin nous te... nons nous te... nons cet Armand en...
 ment en... fin nous te... nons nous te... nons cet Armand en...
 ment cest la oui cest la oui cest la cet Armand cest
 ment cest la oui cest la oui cest la cet Armand cest
 ment cest la oui cest la oui cest la cet Armand cest

col oboi

Col B

unis.

du je t'ai per... du mon cher Ar... mand

est per... du... ah quel fu... neste e... ve... ne...

fin nous te... nons nous tenons nous tenons cet Ar... mand ah quel heu... reux e... ve... ne...

fin nous te... nons nous tenons nous tenons cet Ar... mand ah quel heu... reux e... ve... ne...

fin nous te... nons nous tenons nous tenons cet Ar... mand ah quel heu... reux e... ve... ne...

la oui c'est la oui c'est la oui c'est la cet Ar... mand quel sin... gu... lier e... ve... ne...

la oui c'est la oui c'est la oui c'est la cet Ar... mand quel sin... gu... lier e... ve... ne...

la oui c'est la oui c'est la oui c'est la cet Ar... mand quel sin... gu... lier e... ve... ne...

la oui c'est la oui c'est la oui c'est la cet Ar... mand quel sin... gu... lier e... ve... ne...

col oboi

Col B

F

doubles cordes.

je tai per... du.... je tai per...

ment ah quel fu... neste é... vé... ne... ment il est per... du mon

ment ah quel heu... reux é... vé... ne... ment ah quel heu... reux é...

ment ah quel heu... reux é... vé... ne... ment ah quel heu... reux é...

ment ah quel heu... reux é... vé... ne... ment ah quel heu... reux é...

ment quel sin... gu... lier é... vé... ne... ment quel sin... gu... lier é...

ment quel sin... gu... lier é... vé... ne... ment quel sin... gu... lier é...

ment quel sin... gu... lier é... vé... ne... ment quel sin... gu... lier é...

ment quel sin... gu... lier é... vé... ne... ment quel sin... gu... lier é...

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves contain various musical notations, including notes, rests, and repeat signs (double bar lines with two dots). The notation is dense and typical of 18th or 19th-century manuscript notation.

The second system of the musical score consists of four staves. The notation continues from the first system, with notes and rests on the staves. The staves are arranged in a similar fashion to the first system.

The third system of the musical score consists of four staves. The lyrics "cher Ar... maud ah quel fu... neste... ne... ment ah quel fu..." are written below the staves. The notation includes notes and rests, with some staves having repeat signs.

The fourth system of the musical score consists of four staves. The lyrics "ne... ment ah quel heu... reux... e... ve... ne... ment ah quel heu..." are written below the staves. The notation includes notes and rests, with some staves having repeat signs.

The fifth system of the musical score consists of four staves. The lyrics "ne... ment ah quel heu... reux... e... ve... ne... ment ah quel heu..." are written below the staves. The notation includes notes and rests, with some staves having repeat signs.

The sixth system of the musical score consists of four staves. The lyrics "ne... ment quel sin... gu... lier... e... ve... ne... ment quel sin... gu..." are written below the staves. The notation includes notes and rests, with some staves having repeat signs.

The seventh system of the musical score consists of four staves. The lyrics "ne... ment quel sin... gu... lier... e... ve... ne... ment quel sin... gu..." are written below the staves. The notation includes notes and rests, with some staves having repeat signs.

... neste é... vé... ne... nent. Le 1^{er} Command: Soldats qu'on l'ammène à l'instant

ment.

... reux é... vé... ne... nent.

... reux é... vé... ne... nent.

... reux é... vé... ne... nent.

... lier é... vé... ne... nent.

... lier é... vé... ne... nent.

... lier é... vé... ne... nent.

... lier é... vé... ne... nent.

2.

CHŒUR FINAL N° 14.

Allegro moderato.

Sólo.

FLAUTO.

CLARINETTO I.^oCLARINETTO 2.^o

CORNI in Sol.

VIOLINO 1^o

VIOLINO 2^a

ALTO.

CONSTANCE
ANGELINA
et MARCELINA.

ARMAND
et ANTONIO.

M I K F L I .

1^{er} COMMANDAN
et SÉMOS.

CHŒUR DES VILLAGEOIS

ei des SOLDATS.

BASSI.

TROMBONE.

Allegro moderato.

Unis

Avec les dessus

Avec les tailles

Avec les basses tailles

Avec les basses tailles

tous à la gaié - té livrons n°s tous à la gaié - té é - cla - tez doux ac.

tous à la gaié - té livrons n°s tous à la gaié - té é - cla - tez doux ac.

tous à la gaié - té livrons n°s tous à la gaié - té é - cla - tez doux ac.

tous à la gaié - té livrons n°s tous à la gaié - té é - cla - tez doux ac.

F

...té, oui mes a_mis de la gaie_té de la gaie_té et qu'aucun

cens de la fé-li-ci-té.

cens de la fé-li-ci-té.

cens de la fé-li-ci-té.

cens de la fé-li-ci-té.

4

sf *p* *sf* *p* *sf*

sf *p* *sf* *p* *f*

d'nous jamais n'ou-bli...e que l'premier charme de la vi...e est de ser-vir l'humani...

sf *p* *sf* *p* *sf*

est de ser_vir est de ser_vir l'humani_té est de ser_vir est de ser_vir l'humani_té

F F F F F F
 F P F Unis
 F P F
 livrons nous tous à la gaie-té écla- tez doux ac- cens de
 livrons nous tous à la gaie-té écla- tez doux ac- cens de
 livrons nous tous à la gaie-té écla- tez doux ac- cens de
 livrons nous tous à la gaie-té écla- tez doux ac- cens de
 F

la fé-li-ci-té le premier charme de la vi-e est de ser-vir l'hu-ma-ni-té

la fé-li-ci-té le premier charme de la vi-e est de ser-vir l'hu-ma-ni-té

la fé-li-ci-té le premier charme de la vi-e est de ser-vir l'hu-ma-ni-té

la fé-li-ci-té le premier charme de la vi-e est de ser-vir l'hu-ma-ni-té

est de ser_vir est de ser_vir l'humani_té est de ser_vir l'hu_ma_ni...

est de ser_vir est de ser_vir l'humani_té est de ser_vir l'hu_ma_ni...

est de ser_vir est de ser_vir l'humani_té est de ser_vir l'hu_ma_ni...

est de ser_vir est de ser_vir l'humani_té est de ser_vir l'hu_ma_ni...

506

te l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té

te l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té

te l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té

te l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té

te l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té l'hu-ma-ni-té

The image displays a page of musical notation, numbered 507 in the top right corner. The notation is arranged in two main sections. The upper section is a large organ or keyboard score, consisting of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The music is highly polyphonic, with many notes beamed together in groups, suggesting a complex texture. The lower section is a vocal score, consisting of six systems. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The vocal lines are marked with the word "tè." below them. The basso continuo lines are marked with "tè." below them. The vocal lines are written in a simple, clear style, while the basso continuo lines are more complex, with many notes beamed together. The page is aged and shows some wear, with a slightly yellowed background.

The first system of the musical score consists of ten staves. The top five staves are for vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The bottom five staves are for instrumental parts, with the first three in treble clef and the last two in bass clef, all sharing the same key signature. The music is written in a 19th-century style, featuring various note values, rests, and dynamic markings.

The second system of the musical score also consists of ten staves, continuing the composition from the first system. It features the same vocal and instrumental parts. The notation includes complex rhythmic patterns and dynamic markings. The system concludes with a double bar line.

FIN DE L'OPÉRA.

